BARBOUR'S PRIZE NEEDLEWORK SERIES

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A Treatise on LACE MAKING EMBROIDERY and NEEDLEWORK with IRISH FLAX THREADS

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BARBOUR'S IRISH FLAX THREAD TRADE MARK FLAX

NUMBER SIX
1897

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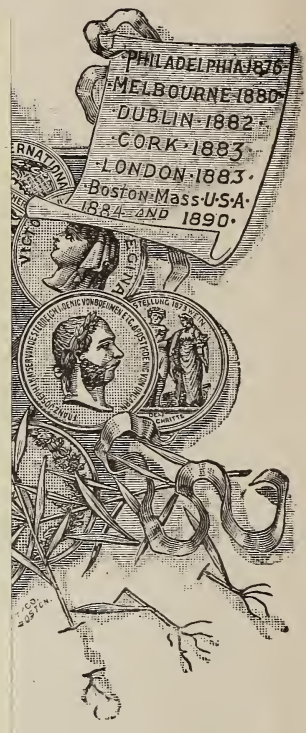

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MATERIALS:—Barbour's Ulster Rope Linen Floss, 4 skeins each of shade No. 2, No. 5, No. 20 and No. 122, and 2 skeins No. 43, with a square of Berlin canvas of basket-cloth 27 x 27 inches.

HAT "there is nothing new under the sun" seems as true in the domain of needlework as elsewhere. This is illustrated by the fact that the familiar cross-stitch has been recently revived, and is again enjoying a favor which is likely to continue. One of the simplest of embroidery stitches, it is also one of the oldest, since we have the evidence of history, attested by well-preserved specimens of the work itself, that it was in common use among the ancient Egyptians, Phrygians and Hebrews. Several important revivals of this style have been chronicled, one in the 11th century, noted for the production of some famous tapestries, and another in the 16th century, when cross-stitch was used in ecclesiastical embroidery almost exclusively. Still another occurred in the early part of the present century, when the colored patterns, first published in Berlin, gave it the name of "Berlin work," and doubtless the fact that wool was used to a large extent in the embroidery offers a reason for its decline in popularity. It is again in favor, however, and never more so. Ladies who may not have the knowledge of art embroidery nor the time necessary for creditable work, are able to produce many useful and beautiful articles for household use in cross-stitch which are artistic in every sense. Colors may be chosen to harmonize with the furnishing of one's rooms, and there is a great fascination in watching the pattern grow beneath the hands, brought out in all the lustrous richness of the Ulster floss. Cotton should never be used for the work, as it is dull always, and soon grows dingy; it is disappointing in every way. Worsted invites moths, and is unsuitable for other reasons which need not be given. Silk is expensive, and wears rough, and it remains for linen to prove itself equal to the occasion. The Ulster rope linen floss comes in a great variety of beautiful shades, works and wears smooth, and has all the lustre of silk.

TABLE COVER IN CROSS-STITCH EMBROIDERY.

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That all your Linen Thread carries this Trade-Mark.

BOOK NO. 6.

BARBOUR'S

PRIZE NEEDLE-WORK SERIES.

A TREATISE

ON

LACE-MAKING AND EMBROIDERY

WITH

PUBLISHED BY
THE BARBOUR BROTHERS COMPANY.
1897.

BOOKS No. 1, No. 2, No. 3, No. 4, AND No. 5,

ALSO

BOOK OF INSTRUCTION IN MACRAMÉ LACE-MAKING, AND THE NEW ILLUSTRATED HANDBOOK OF TORCHON (OR BOBBIN) LACE-WORK,

will be sent to any address on receipt of ten cents each. In the Prize Needle-work Series no patterns are duplicated, and the whole form a compendium of the choicest designs.

If customers find difficulty in procuring Barbour's Irish Flax Threads and Flosses from their local stores, it will be sent from THE BARBOUR BROTHERS COMPANY, New York, postpaid, at prices below. We shall be pleased if our friends will kindly give, when writing, addresses of dealers to whom application for the threads has been made:

3-cord, 200-yards spools, dark-blue, white, whited-brown (or écru), and drabs, spool . . . . . 10 cents.
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00 Ulster rope linen floss, 80 shades, skein . . . . . 5 cents.
No. 4 etching flax, any color, 80 shades, 2 skeins . . . 5 cents.
Color book, containing full line of shades . . . . . 10 cents.
White Star flossette, sizes *, **, ***, and ****, skein . . 5 cents.
New Irish flax lace threads, 3-cord, 200-yards spools, No. 120 and No. 150, spool . . . . . 10 cents.
New Honiton lace thread, 2-cord, 200-yards spools, No. 250, very fine and strong, and serviceable also for the finest knitting, crocheting, and other lace-work, spool, 10 cents.
Crochet thread, gray, écru, and white:
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Flax macramé, 4-ounce ball . . . . . 25 cents.
New Ulster (or Russian) braid, per yard, 5 cents; 12 yards, 50 cents.

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1784 1897

AGAIN to many friends in many lands, GREETING:

The publishers, no less than the editor of the Prize Needle-work Series, especially appreciate this opportunity for a little personal talk with the ladies everywhere who use and recommend the Irish flax threads and flosses, as well as the books which suggest the superiority of these standard products for every variety of lace-work and embroidery. Kind words and pleasant letters come from all sides. One lady writes: "No. 5 is a perfect gem; and, while waiting impatiently for the next issue, I do not see how this can be improved upon." Another: "The books are all so good I cannot say which is best, as I told a friend who asked me not long ago. There is something in each which seems to be just what one wants." This is exactly the secret — the Prize Needle-work Series differ in variety of contents; and with the abundant incentive to continued effort given by appreciative patrons, it would be strange indeed if No. 6 should not take its own place at the head of the list, containing as it does the year's quota of new and practical designs and ideas, all richly illustrated.

Reference being made to new work, we wish to call particular attention to the eminent suitability of the Ulster rope linen floss and etching flax for cross-stitch embroidery. One trial is all that is needed to insure its continued use. Smooth, lustrous, flexible, it is a delight to work with it. Cross-stitch embroidery, newly revived,

was never more popular than at present, and one is no longer confined to a checked material, as patterns may be had stamped on denim, felt, etc., showing just where to place each stitch and doing away with counting. The applications of this work are unlimited, and by the aid of checked paper one may easily originate patterns for any purpose. Even where the design is provided, however, it will be found that its effectiveness in great measure lies in the coloring; and by selecting from a shade-book of the Ulster rope linen, which is mailed for ten cents, the most charming combinations may be made.

That this is the age of linen is strongly indicated. Table decorations, doilies, centre-pieces, etc., are showing less and less of the fine "filo" embroidery in color, which requires so much time and patience to accomplish, and is often ruined by the first laundering. Even the small doilies sold for "filo" embroidery have edges buttonholed with Irish flax floss. Lace and white linen embroideries, which may be easily cleansed and lose none of their beauty, are chosen for table use, and the demand is, further, in household decoration, for articles that may be quickly and easily produced, giving the best effect for the least expenditure of time.

We are always glad of suggestions. Requests for specified patterns will receive attention, if their publication would seem to serve general interest. We want ladies to feel that the Prize Needle-work Series belongs to them, and to take a pride in helping to make the books all that can be desired. Many suggestions received during the past year are of practical value.

In this connection, we invite ladies who contemplate exhibiting articles of embroidery or lace-work at town, county, or State fairs, or in similar expositions, to write us. We wonder, too, whether it has occurred to all that no more pleasing gift could be made a friend who is fond of needle-work than a copy of the Prize Series. Many ladies, when sending, include an order for an extra copy or copies to be mailed as suggested. The price is low, certainly, but the books are so beautifully illustrated and printed, so artistic in every way, that they seem especially suited for remembrances on any occasion. We shall also appreciate the favor, if, when writing,

ladies will inclose addresses of friends interested in needle-work to whom the announcement of new books may be mailed.

A slight error crept into the directions for the beautiful lace contributed by Mrs. Mary E. Bates, — page 23, No. 5, — so slight that it was difficult to discover it. In the 4th row the parenthesis should be placed after k 2, at beginning, to include the first "n" in the repetition. As has been suggested, no hesitancy need be felt by any purchaser of the Prize Needle-work Series in writing to either editor or contributors, should there be any difficulty in working from directions given. For such information, however, a stamp should be inclosed.

Detailed instructions for sending work have been given in previous books. Suffice it to say that we are always glad to examine work done with Barbour's Irish flax threads and flosses, and such articles as are deemed suitable for publication are *purchased at liberal rates*. Directions, uniform in the matter of terms, etc., with those published, must be carefully written out, the price plainly marked upon each article, and charges prepaid by the sender. Payment will be made upon acceptance, or, if not accepted, the article will be returned, transportation paid. We will endeavor to make sale of work, nicely done and always with Barbour's threads, if desired. Kindly state, when sending articles, exactly how much material is required, how much thread for a yard of lace, etc. A price-list of working-patterns, etc., used in the Prize Needle-work Series, has been prepared, and will be sent any lady desiring it, together with a table of contents for the entire series.

MARY E. BRADFORD.

All communications should be addressed,

THE BARBOUR BROTHERS COMPANY,

NEEDLE-WORK DEPARTMENT,

218 CHURCH ST.,

NEW YORK.

LACE MAKING AND EMBROIDERY.

SHAMROCK LACE.

[Contributed by Miss NELLIE FERGUSON, Springvale, Maine.]

Materials: Barbour's Irish flax thread, No. 60, 3-cord, 200-yards spools, and steel hook, size 0. Three and one-half spools are required for a yard of lace.

This pattern, although elaborate in appearance, is quite simple in construction. It is composed of shamrock-leaf forms and small wheels, made separately and joined to form the design illustrated.

Shamrock leaf: 1st leaflet — 1. Ch 16, 1 dtc in 9th st from hook, ch 2, miss 2, dtc in 12th st, ch 3, miss 3, sc in last st. 2. Over ch of 1st space, 5 dc, picot (made by ch 3, 1 sc in last dc), * 3 dc, picot in 2d space, 3 dc, picot, 3 dc, picot in end space, (3 dc, picot,) 6 times, next space, 3 dc, picot, 3 dc, picot, last space 3 dc, picot, * 5 dc, join with sc.

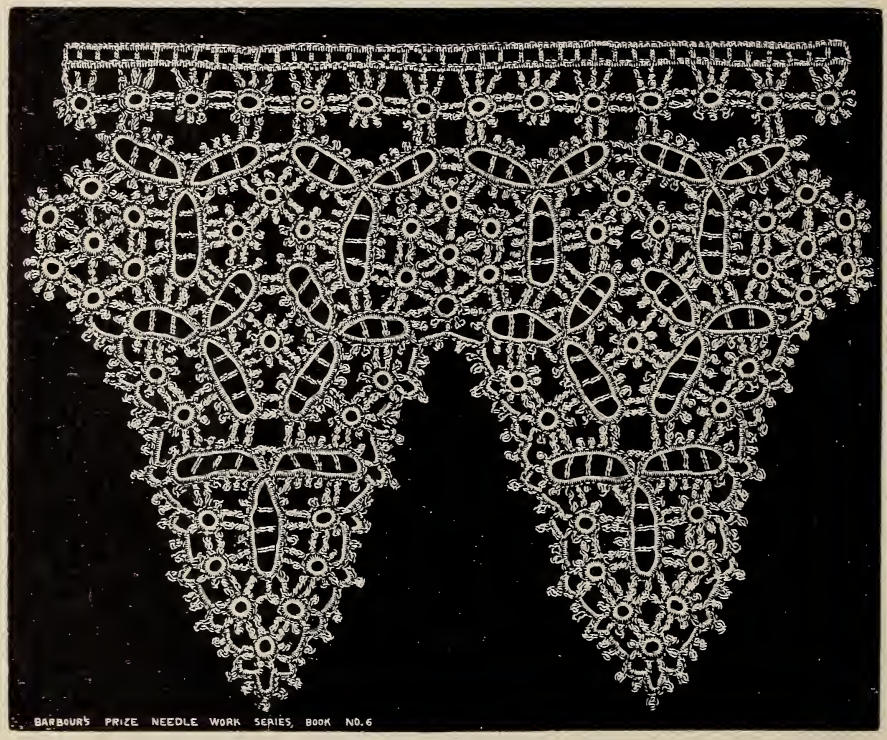
2d leaflet — 1. Ch 19, dtc in 9th st, ch 2, miss 2, dtc in next, ch 2, miss 2, dtc in next, ch 3, miss 3, sc in last st. 2. Over ch of 1st space, 5 dc, join to picot marked * in first leaflet, 3 dc, picot, fill side and end spaces as before, over last space, 3 dc, picot, * 5 dc, join with sc bet 1st and 2d leaflet.

3d leaflet — 1. Like 1st row of 1st leaflet. 2. Over ch in 1st space, 5 dc, join to picot marked * in 2d leaflet, then repeat from 1st * in 2d row of 1st leaflet to the picot * in same row, join to this picot, 5 dc, join with 1 sc bet 2d and 3d leaflet, fasten thread neatly, on wrong side of work, and cut off. This completes one leaf, and all are alike except that at point of each scallop, each leaflet of this being made like the 2d leaflet in directions.

Wheel: Ch 9, join; over this ring work * 2 dc, 1 picot, repeat from * until there are 10 picots with 2 dc bet, join and fasten off. If preferred, leaves and wheels may be joined in working. I like

best to place them in position, when completed, and join with needle and thread.

For the heading: Make a sufficient number of wheels for length desired, joining as worked so there will be 3 free picots above and 3 below side joinings. The lower picots are joined to the lace, and a heading crocheted along the upper picots thus:



Shamrock Lace.

1. * 1 tc in 1st picot, ch 2, tc in next picot, ch 2, tc in 3d picot, ch 2, and repeat.
2. 3 dc over each 2 ch bet tc.
3. 1 tc, * ch 2, miss 2, tc in next, repeat from * to end.
4. Like 2d row.

After desired length of lace is made, and heading finished, an edge is crocheted around the points. Fasten to lower wheel in cluster of 7, bet points, ch 5, miss 2 picots, fasten in next, * ch 5,

miss 2 picots, fasten in next, ch 5, fasten (always with 1 sc) in next, ch 5, miss 1, fasten, ch 5, fasten in next, ch 5, miss 2, fasten in next, chain 5, fasten in next, repeat from *, ch 5, miss 2, fasten in next, ch 5, fasten in next, ch 5, fasten in next, ch 5, fasten in next (around point), and work up on other side like 1st. 2. Fasten thread at starting-point of last row, 2 dc, picot, 2 dc over 5 ch, sc in sc, * 2 dc, picot, 2 dc, picot, 2 dc over next ch, sc in sc, 3 dc, picot, 3 dc over next ch, sc in sc, repeat from * to 5 ch at end of point, 2 dc, picot, 3 dc, picot, 3 dc, picot, 2 dc, sc in sc.

This lace will well repay the effort necessary to produce it. For a bureau scarf, or similar purpose, it is particularly handsome. The figures may be combined in a great variety of ways, to make collars, plastrons, etc., and the effect is very rich.

OCTO LACE.

[Contributed by Mrs. A. L. WERTMAN, Tannersville, Pa.]

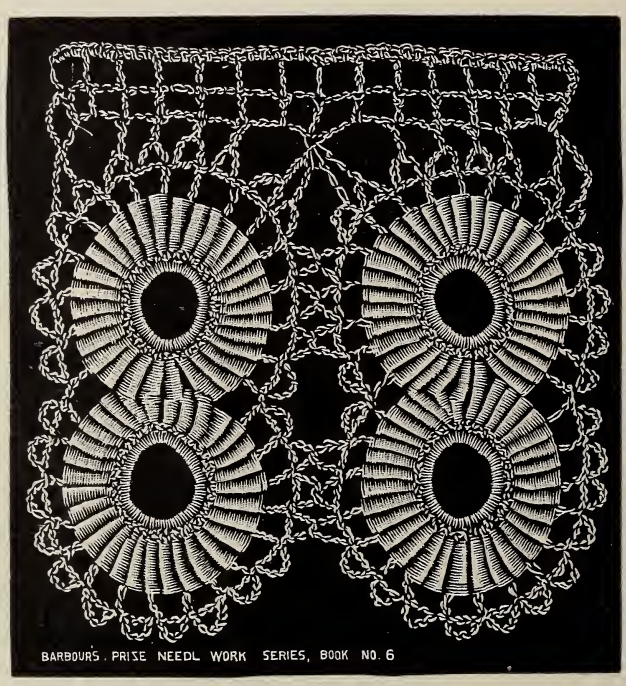
Materials: Barbour's Irish flax thread, 3-cord, 200-yards spools, No. 50, and steel hook, size 1.

The twin daisies which form the figure 8 are worked without cutting thread. Wind thread around forefinger 10 times, on this ring work 30 dc, join. Ch 6, and make 15 roll sts (o 15 times) in 15 dc, wind another ring, tight to the last roll, 30 dc in ring, join; ch 6, fasten back over last 3 rolls made, then a roll st in each dc on last ring, fastening to bottom of last roll st in 1st daisy. Ch 6, fasten back over last 3 rolls made, then a roll st in each dc of 1st daisy, joining to 1st roll st. All around work tc at regular intervals with a 5 ch picot bet; or the picots may be added in another round, if desired.

Heading: When the figures are completed and joined (by 3 side picots on each), work exactly over centre 4 tc with 2 ch bet, (1 tc in each of 4 picots,) ch 5, 4 dtc in next 2 picots and 2 on next figure, keeping top loop on needle and working all off at once, ch 5, 4 tc separated by 2 ch in next 4 picots, and repeat.

2. 1 tc, * ch 2, 1 tc in 3d st, and repeat.
3. Tc on tc, with 2 ch bet.
4. 3 dc under each 2 ch.

This is a rich, showy lace, suitable for many purposes. The roll st is effectively used in many laces, and is fully described in No. 4



Octo Lace.

of the Prize Needle-work Series, page 33. It consists simply in winding the thread over the needle the required number of times, hook in work, draw thread through, over, draw through coil, over, and draw through loop on needle.

CLOVER LACE AND INSERTION.

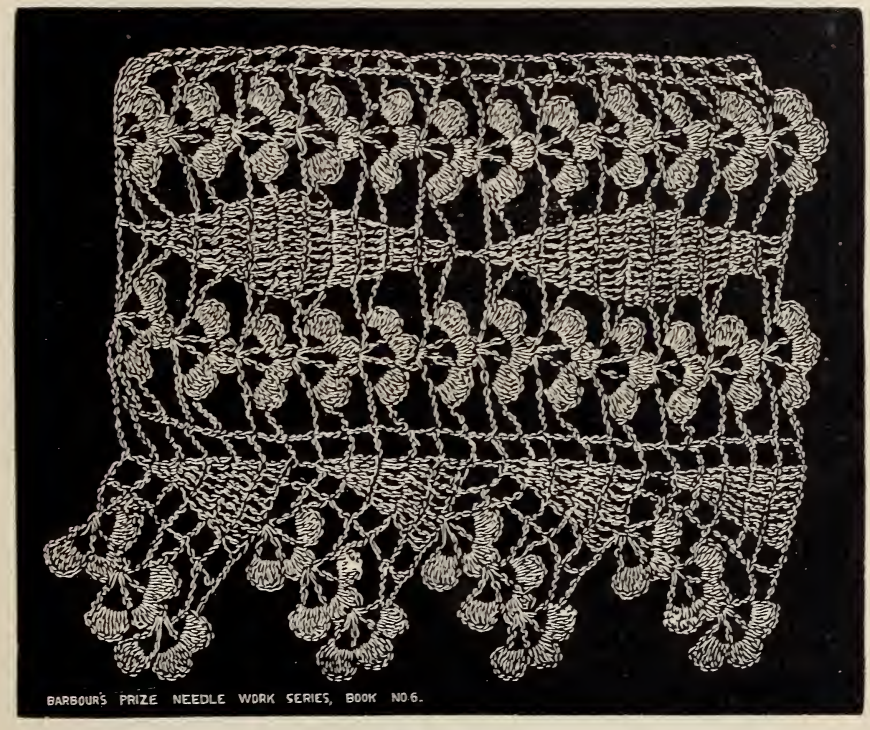
[Contributed by MABEL HOWARD, Montvale, Mass.]

Materials: Barbour's Irish flax thread, No. 40, 3-cord, 200-yards spools, and steel hook, size 1. Three spools will make a yard of lace and of insertion.

For the lace, ch 50 sts, turn.

1. Tc in 8th st from hook, ch 4, miss 4, tc in next, * ch 3, tc in same st *, repeat from * to * twice, ch 6, miss 6, tc in next, ch 6, miss 6, tc in next, work from 1st to 2d * 3 times, * ch 4, miss 4, tc in next, repeat from * 3 times, work from 1st to 2d * 3 times, ch 3, turn.

2. Sh of 6 tc and 1 dc under each loop of 3 ch, ch 3, tc on next tc, ch 3, 3 tc over next tc, ch 3, tc on next tc, ch 3, sh of 6 tc and 1 dc under each 3 ch loop in open sh, ch 3, 3 tc over next tc, ch 3, fill next open sh as before, ch 3, tc in next tc, ch 3, tc in 4th st of 7 ch at end, ch 5, turn.

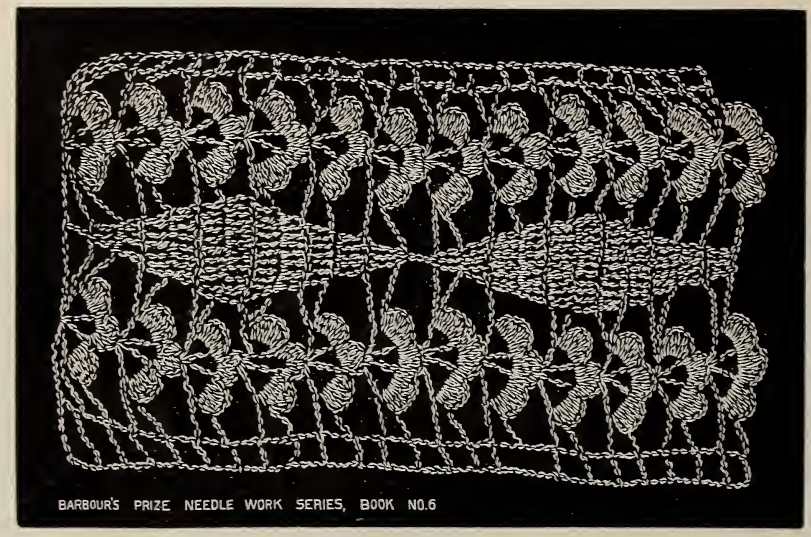


Clover Lace.

3. Tc in tc, * ch 3, tc in centre of 2d sh *, repeat from * to * 3 times, ch 5, 5 tc over 3 tc, (2 tc in 1st and last tc, and 1 tc in each of 3 between,) ch 5, tc in centre of 2d sh, work from 1st to

2d * 3 times, ch 5, tc in tc, ch 3, 5 tc over 3 tc, ch 3, tc on tc, work from 1st to 2d * 4 times, ch 3, turn.

4. Like 2d row, with 7 tc on 5 tc.
5. Like 3d row, with 9 tc on 7 tc.
6. Like 2d row, with 11 tc on 9 tc.
7. Like 3d row, with 13 tc on 11 tc, as far as point; ch 3, tc



Clover Insertion.

in 1st tc, ch 3, tc in 3d tc of 11 tc, ch 3, 4 tc with 3 ch bet, forming open sh, as usual, in 7th tc, ch 3, turn.

8. Like 6th row.
9. Like 5th row.
10. Like 4th row.
11. Like 3d row.
12. Like 2d row.

This completes the pattern, which, although simple, is extremely showy. A handsome insertion is made by omitting the point, working both edges alike. The design is strictly original, and the lace suitable for aprons, sideboard scarfs, or any purpose for which a wide, rich lace is desirable. The insertion makes a handsome tidy if combined with ribbon.

SHELL POINT LACE.

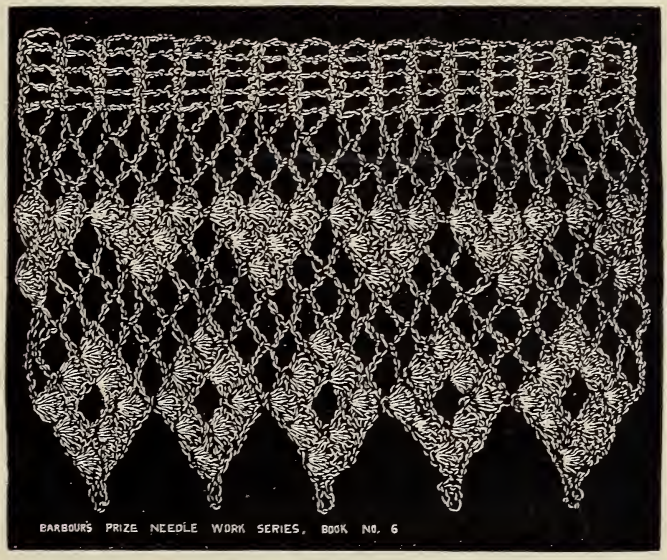
[Contributed by Miss C. A. RAGOTZKY, 2252 N. 21st Street, Philadelphia, Pa.]

Materials: Barbour's Irish flax thread, No. 60, 3-cord, 200-yards spools, and crochet hook, size 00. One spool makes 32 inches of lace.

Ch 40 sts, turn.

1. Miss 5 sts, 1 tc in next, * ch 1, miss 1, tc in next, repeat twice from *, ch 3, miss 2, dc in next, ch 5, miss 3, dc in next, miss 2, sh of 5 tc in next, miss 2, dc in next, miss 2, sh in next, miss 2, dc in next, ch 5, miss 3, dc in next, ch 5, miss 3, dc in next, turn.

2. Ch 3, sh of 5 tc in 1st dc, dc in 3d of 5 ch following, ch 5, dc in 3d of next 5 ch, ch 5, dc in centre of sh, sh in next dc, bet shs of last row, dc in centre of next sh, ch 5, fasten in 3d of 5 ch, ch 5, dc in top of 1st tc and in following sts to end, turn.



Shell Point Lace.

3. Ch 4, make a tc over tc of 1st row, with 1 ch bet each, ch 3, dc in 3d of 5 ch, ch 5, dc in 3d of next 5 ch, sh in next dc, * dc in centre of next sh, ch 5, dc in 3d of 5 ch, ch 5, dc in 3d of 5 ch,

sh in next dc, dc in centre of sh, sh of 6 tc in top of 3 ch at end, turn.

4. Ch 8, miss 5, dc in next, sh of 5 tc in 1st tc of sh following, dc in 4th tc of same sh, ch 5, dc in centre of next sh, sh in dc at end of sh, dc in 3d of 5 ch, ch 5, dc in 3d of 5 ch, ch 5, dc in centre of sh, ch 5, dc in centre of 5 ch, ch 5, dc in 1st tc and in each st following, turn.

5. Like 3d row to * ; dc in 3d of 5 ch, ch 5, dc in 3d of 5 ch, ch 5, dc in centre of next sh, sh in next dc, at end of sh, dc in 3d of 5 ch, sh in next dc, dc in next sh, turn.

6. 3 sc in 1st 3 sts of sh, sh in next dc, bet shs, dc in centre of next sh, ch 5, dc in 3d of 5 ch, ch 5, dc in 3d of next 5 ch, sh in next dc, dc in centre of next sh, ch 5, dc in 3d of 5 ch, ch 5, dc in 1st tc and each following st to end.

Repeat to length desired. This beautiful pattern may be developed in any size of thread, according to use required. In No. 30 it makes a handsome finish for table cover of Roman linen. In No. 70, white, as given, a very durable trimming for aprons, underwear, pillow-slips, and similar uses is had. The insertion is made by making both edges alike, with a row of diamonds, as shown in the edge, between.

IMOGENE LACE.

[Contributed by Miss KATHRYN PLUNKETT, 1099 Summit Avenue, Jersey City, N.J.]

Materials: Barbour's Irish flax crochet and lace thread, or 3-cord, 200-yards spools, No. 60, steel hook, size 00.

Ch 52 sts, turn.

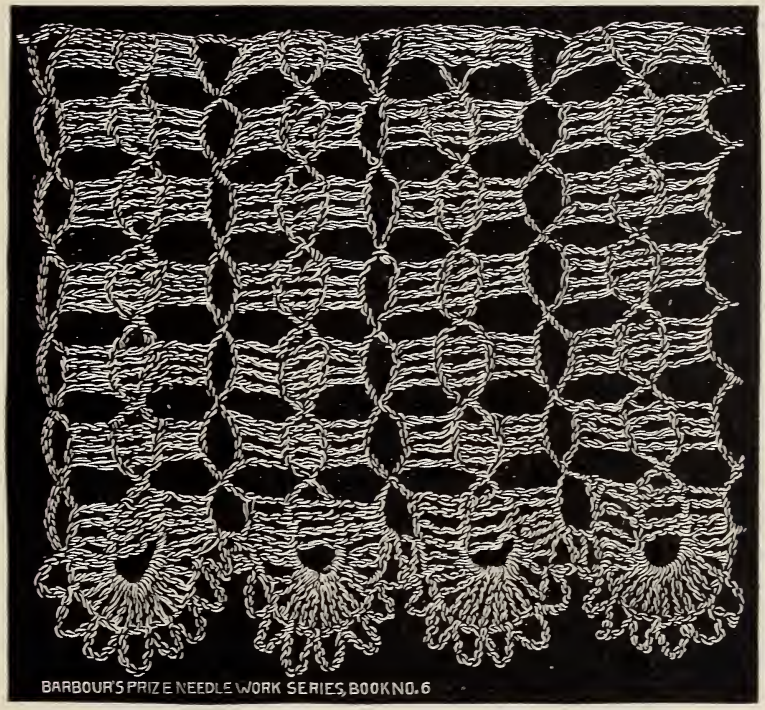
1. Dtc in 5th st, 3 dtc in next 3 sts, * ch 4, miss 4, 4 dtc in next 4 sts, repeat from * 5 times, ch 8, turn.

2. 4 dtc on 4 dtc of last row, * ch 2, sc in centre of 4 ch, ch 2, 4 dtc on 4 dtc, repeat from * 5 times, ch 4, turn.

3. Like 1st row, making 7 groups of 4 dtc, each separated by 4 ch. After last group, ch 1, 2 dtc under 8 ch, ch 2, repeat from * 7 times, sc in last st of foundation ch, turn; ch 8, sc bet 1st 2

groups of dtc, repeat 7 times around scallop, making last sc under 1 ch.

4. * ch 8, sc in centre of 4 ch, repeat from * 6 times, ch 8, tc in dtc at end, turn.



Imogene Lace.

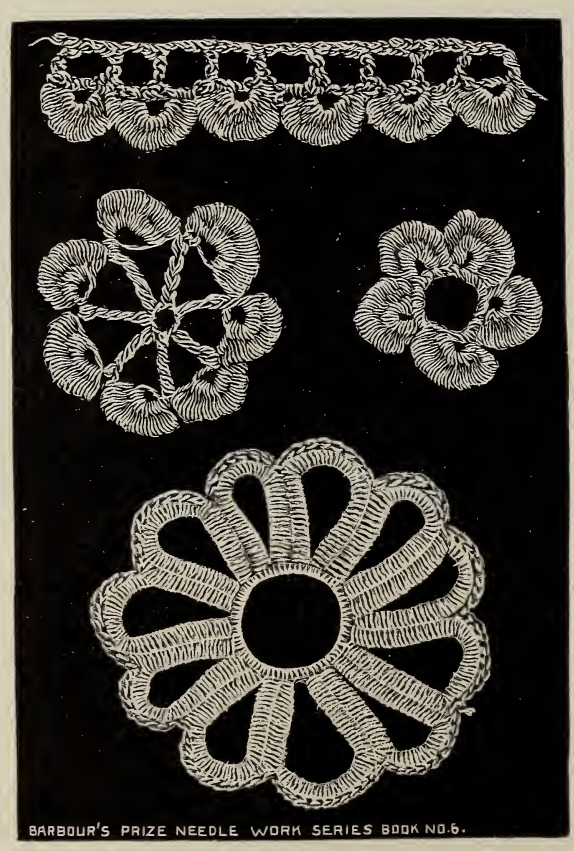
This is a beautiful pattern for one so simple. It is useful for many purposes, and especially effective if worked snug. If preferred, the treble crochet stitch may be used instead of double treble for the groups.

RUSSIAN OR "SPOKE" STITCH, IN CROCHET.

[Contributed by Mrs. A. L. WERTMAN, Tannersville, Pa.]

This is an entirely new and original stitch, and I take pleasure in presenting it to the thousands of ladies who delight in Barbour's beautiful needle-work books and the Irish flax lace threads. Make a

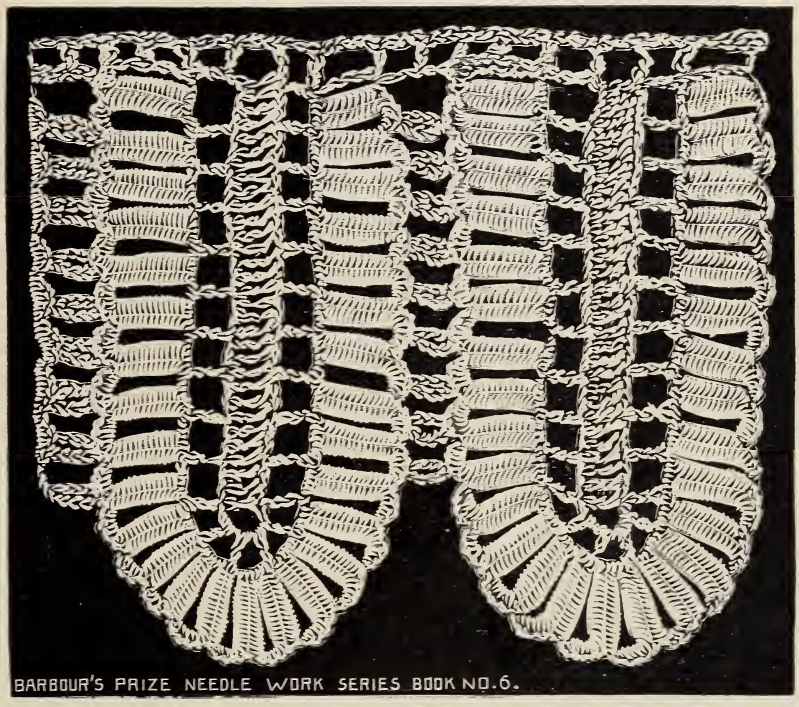
foundation of either a ch or row of spaces, for the heading, ch 7 (or any requisite number of sts), take a loop around 7 ch close to needle, making 2 sts on needle, thread over, draw through 1 loop, and repeat 11 times, filling the ch closely, then take up thread and draw through all the loops on the needle at once. Do not draw so tight that it bends the stitch, but keep it straight, and take a loop through foundation at same place as before, ch 7 from that foundation st, bringing 7th ch through that st left on needle while the 7 ch were made. Repeat.



Russian or "Spoke" Stitch, in Crochet.

1. Loop edging: Materials: Barbour's Irish flax thread, No. 40, 3-cord, 200-yards spools, with steel hook, size 0, was used for the illustrated designs, but the finer thread may be substituted, as

with all laces, according to use. Make a foundation of spaces (tc in a st, ch 2, miss 2, tc in next), * then follow directions for spoke st, save that you draw the thread tight, bending the st to foundation,



Memorial Lace.

fasten with sc, then sl-st at end of loop, to round the corner. Repeat.

2. Picot spoke wheel: Ch 14 *, work on 7 sts exactly as for spoke st, draw thread tight, ch 1, dtc in 1st of 14 ch, ch 7, and repeat from * 6 times, join to 1st st.

3. Picot rose: Ch 10, join; work exactly as for the edging, drawing down snug to the ring. These tiny wheels and rings are especially nice for use in making Battenburg lace, and may be varied indefinitely. The spoke st may also be used in this work, resembling the darning or Russian st.

4. Spoke st wheel: Ch 16, join; follow directions for spoke st exactly, catch in ring, take up thread and draw through all loops on

needle, taking care not to bend the st. Keep this st idle till called for. Catch in ring, ch 12, draw last st through idle st on hook, 8 dc under 5 of 12 chain, and repeat until ring is full, 11 spokes. At the last, sl-st up back of 1st spoke, ch 5 over to last, turn, 8 dc under ch. A curved wheel is made thus: Ch 16, join; ch 12, work 18 loops, draw through ring and through all loops on needle, just tight enough to give a curve to the st; let the last st remain, catch in ring, ch 6, the last through st on needle, ch 6 again, and repeat from *, making 9 loops over 1st and 9 over 2d 6 ch. Work 10 sts in ring, sl-st up back of 1st spoke, and fasten to last.

Memorial lace: 1. Ch 5, tc in 1st st, turn; ch 5, tc in 3d st of previous ch, turn, ch 5, tc in 3d st of previous ch.

2. Ch 36, miss 5, tc in each of 30 sts, ch 2, tc in 3d st of 5 ch at end of 3d space.

3. Ch 5, tc on 1st tc, * ch 2, miss 2, tc in next tc, repeat 9 times, ch 2, 4 tc separated by 2 ch under 5 ch at end, work down the other side like 1st, ch 2, and fasten to 3d space, sl-st over 2 sps, and turn.

4. An extra long tc, thread over 3 times, in 1st sp, on this work 10 loops, catch in 1st sp, thread over and draw through all loops, catch in next sp, ch 8, drawing last st through st on needle, 3 dc under 2 of 8 ch and repeat the spoke st. Work all around, making 2 spokes in each of 4 sps around scallop. At end, ch 5, draw through st on loop, ch 2, extra long tc in end. To start 2d scallop have 5 instead of 3 sps, making in same way, one over another. To join 2d scallop to 1st, after 1 dc in bar, ch 4, catch in opposite side, ch 4, dc on ch; repeat to join 9 spokes.

This is a very rich and handsome lace for trimming scarfs, etc. If desired, narrow ribbon may be run in spaces formed by tc.

TABLE SQUARE, WITH BORDER.

[Contributed by Miss ELLEN MULLER, Box 4, 95 Western Boulevard, New York, N.Y.]

Materials: Barbour's Irish flax thread, No. 25, 3-cord, 200-yards spools, steel hook, size 2, and square of linen 12 × 12 inches.

Hemstitch the linen, drawing 4 threads 1½ inches from edge, to make ¾-inch hem; for this use No. 120 of the flax thread. Work around the square with close buttonhole stitch, or make a ch of required length, as preferred. In this work 1 tc, ch 1, miss 1, tc in

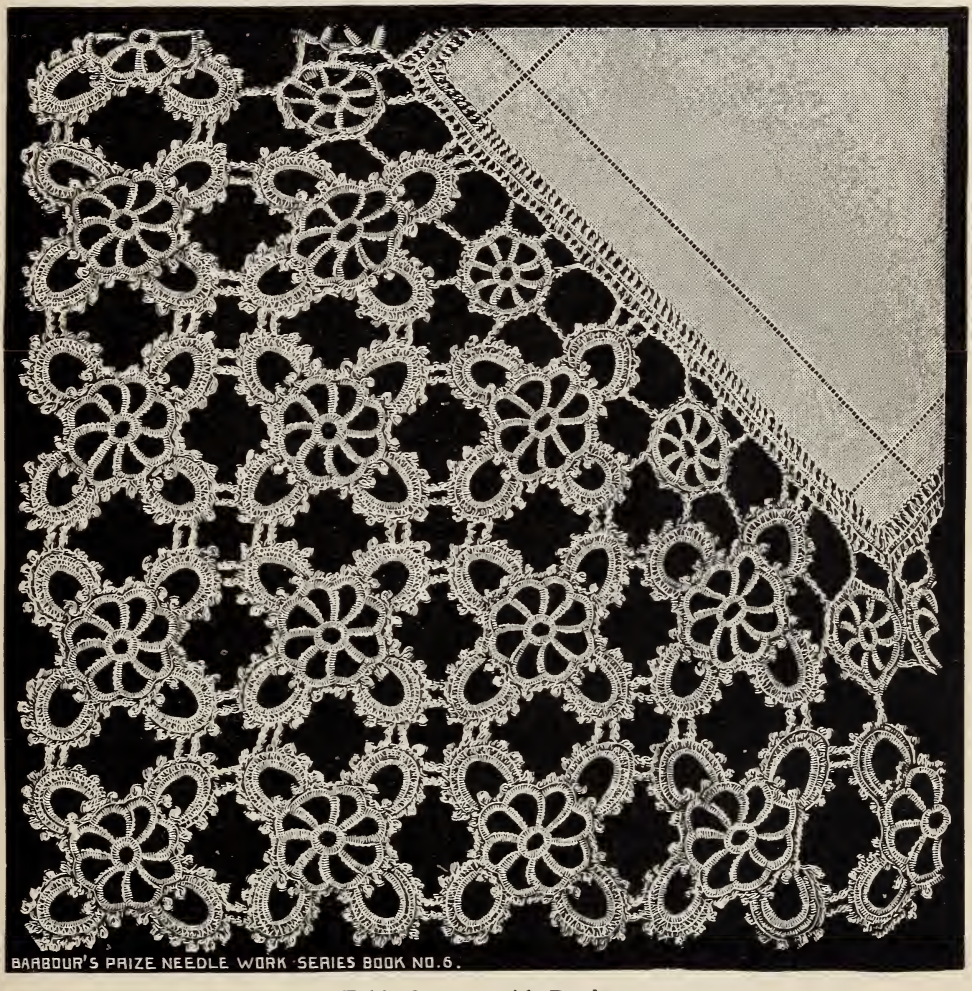


Table Square, with Border.

next, and at corners 3 tc with ch between, to turn smoothly. In this work 1 dc in a st, then another row like 1st.

For the wheels: Ch 8, join; 16 dc in ring, join. Ch 18, miss 1 dc, sc in next, turn; * 8 dc over 6 of ch, ch 12, turn, miss 1 dc,

fasten in next, turn, repeat from * 6 times, ch 6, turn, fasten back under preceding ch, sl-st to base of ch, taking care not to draw work, turn, fill ch with dc all around the wheel. Work dc in each st of preceding round, thus: 3 dc, ch 3, dc in same st and 4 dc, ch 3, dc in same st and 3 dc, 3 dc, ch 3, dc in same st; ch 15, fasten back bet 2 picots on preceding scallop, sl-st in next dc back, turn and fill the ch with dc, fasten in next dc, turn, dc in dc around, fasten in next dc back, turn, 3 dc, * 1 picot, 2 dc, and repeat until you have 9 picots, finish with 3 dc, 1 dc in dc next below picot, and repeat around.

This completes the wheel. These are joined by 3d and 4th picots on side, leaving 2 at base and one at top of arch. To the centre they are joined by 3 top picots. The small wheels connecting with centre are begun with 6 ch, the 1st bar of 15 and others of 10 sts, caught back with 5 ch; otherwise the same, and connected with 5 ch picots to large wheels and centre.

This design may be utilized for scarf-ends, bed-spreads, etc., etc., and in No. 18 of Barbour's Irish flax crochet and lace thread, in balls, is especially rich and heavy.

DOILY IN FILAGREE WORK.

[Contributed by AMELIA B. THORPE, Lakeville, Conn.]

Materials: Barbour's Irish flax thread, No. 70, 3-cord, 200-yards spools, and steel hook, size 0. The same design, using No. 25 or No. 30 thread, makes a handsome table-mat.

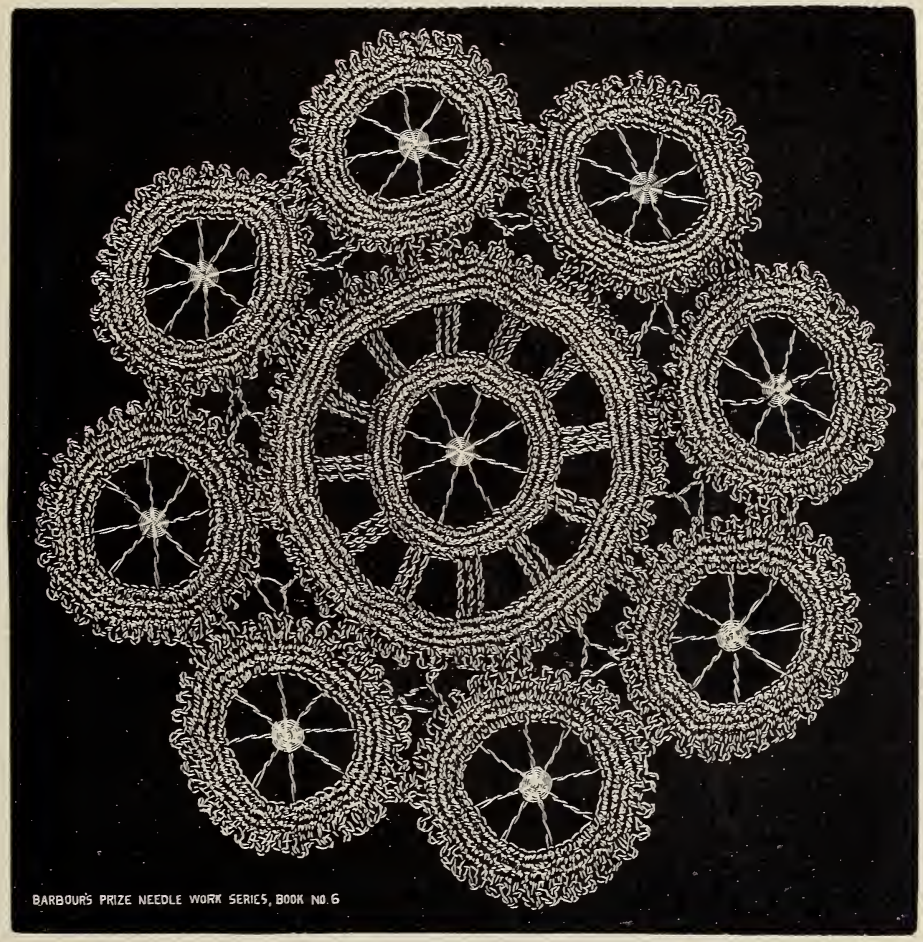
Ch 50, join, work around this ring with 3 rounds of dc, widening every 5th st in 1st round, every 6th st in 2d round, and every 7th st in 3d round.

4. Ch 5, 2 triple tc in 2 dc next to ch, * ch 6, miss 4, 3 tr tc in next 3 dc, repeat from * 10 times, ch 6, join to top of 5 ch.

5, 6, 7. Dc in each st, widening in each round over every group of tr tc.

8. 1 dc, ch 5, * 2 dc, ch 5, making picot edge all around, and finishing large wheel, save spider-web in centre.

For small wheels: Begin with ch 40, make 3 rounds of dc, widening every 4th st in 1st round, every 5th st in 2d, and every 6th st in 3d. Make picot edge as directed, joining to large wheel by 3 picots, and to preceding small wheel by 3 picots, 5 picots from



Doily in Filagree Work.

where joined to large wheel. Miss 6 picots in large wheel bet joinings. Join last small wheel to 1st, carry twisted bars across centre of each, and weave the little web over and under, weave a little triangle of twisted bars bet wheels, and the doily is complete. It is very quickly and easily made, and an original design. The applications of this work are limitless.

CENTRE-PIECE OR TIDY.

[Contributed by AMY L. LOUGH, 65 Fairview Avenue, Plainfield, N.J.]

Materials: Barbour's Irish flax thread, white, No. 25, 3-cord, 200-yards spools, steel hook, size 3; 3 spools will be sufficient.

This pattern is an original combination, showing what beautiful articles may be evolved from those already published in the Prize Needle-work Series. The wheels and leaves are from the "Leaf Tidy," in No. 2.

For the wheel, ch 6, join.

1. Ch 3, 15 tc in ring, join to top of 3 ch with 1 sc.

2. Ch 6, miss 2, 1 tc bet 2 tc, * ch 3, miss 2, 1 tc, and repeat from * 6 times, ch 3, join to 3d of 6 ch.

3. Ch 3, 2 tc in 1st sp, ch 7, 3 tc in same, * 3 tc in next sp, ch 7, 3 tc in same, repeat from * 6 times, join to top of 3 ch.

4. 14 tc under 7 ch, 1 dc bet groups of 3 tc; repeat.

Leaf: Ch 14, turn; miss 2, 1 dc in 11 sts, 3 in 12th, 10 down other side of ch, turn.

2. Ch 1, miss 1st dc, 10 dc in next 10, 3 in centre of last 3 sts, 11 in next 11, turn.

3. Ch 1, miss 1 dc, 11 dc in 11, 3 in 1, 10 in next 10, turn.

Alternate these 2 rows until you have 6 ridges, join to wheel by centre st of 3, in middle of scallop, and to each other by sts at both ends of last row. Five leaves are required to each wheel, or half-wheel on outside, and 8 in centre.

Pentagon: Ch 5, join.

1. 10 dc in ring, turn.

2. 1 dc in last st, * 3 in next, 1 in next, repeat from * to form 5 groups of 3 dc each, always working in back of st; turn.

3. Dc in every st, 1 in thread where it crossed when you turned last, turn.

Continue until you have 9 rows, widening every 2d row over the middle st of last row.

10. Without turning, ch 4, tc in st from which ch started, ch 1 and 1 tc all around, into every 2d st, 3 in widening, and 1 in st at starting.

11, 12. Dc all around, as before, widening at the corners.

13. Like 10th row.

14, 15, 16, 17, 81. Like 11th and 12th, putting an extra st in

Centre-piece or Tidy.

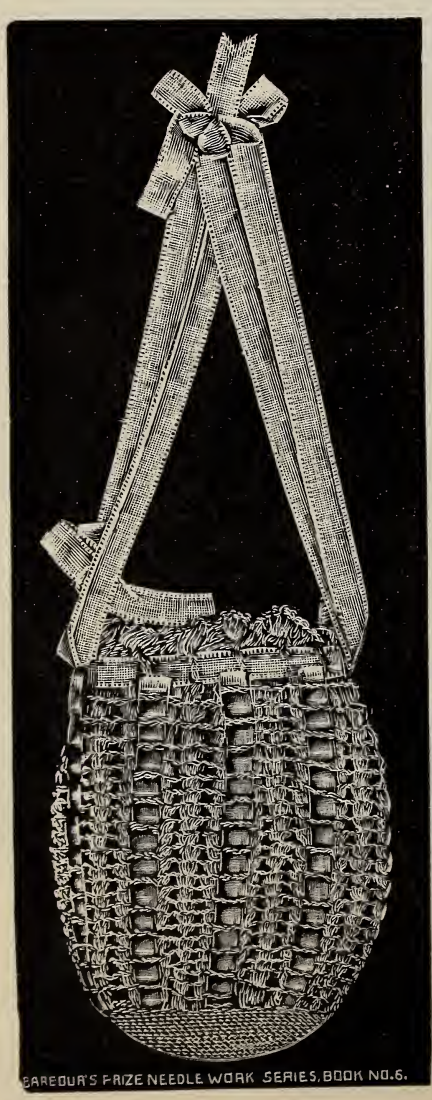
last st of each row. Join last row to points of 2 leaves in centre wheel. Leave an end to join to next pentagon.

The leaves on the outside should be one row shorter than those in the centre. When completed, lay smoothly on an ironing table, fold over it a wet cloth, with a thickness of cloth besides, press with

a hot iron, and you are sure to be pleased with the effect. It looks very handsome on the top of a polished table, and is just the thing for a tabouret-cover. The heavy flax thread gives an especially rich effect in work of this kind.

FANCY BAG.

[Contributed by Miss KATE E. MAXWELL, 225 So. G Street, Tacoma, Wash.]



Fancy Bag.

Materials: Barbour's Irish flax thread, ecru, No. 60, 1 ball or spool, steel hook, size 0, 4 yards ribbon, No. 2.

Ch 9, join.

1. Ch 3, 24 tc in ring, join to top of 3 ch.

2. 1 dc in each st. Continue 19 rows of dc, widening sufficiently to make the work lie flat, in order to form the bottom of the bag. If it is wanted larger, enlarge the bottom as desired.

3. Ch 3, 4 tc in same place, miss 2 sts, 5 tc in next, miss 2, 5 tc in next, ch 3, miss 4, forming space for ribbon, make 3 shells as before, and so continue. The model has 8 spaces for ribbon, separated by groups of 3 shells each. Join last 3 ch to top of 3 ch at beginning.

4. Sl-st in 2 tc, ch 3, 4 tc in same place, 5 tc in 3d tc of next sh, same in next, ch 3, shs in next shs, and repeat, joining to top of 3 ch.

BARBOUR'S PRIZE NEEDLE-WORK, SERIES NO. 6.

PORTIERE FOR BOOK-CASE.

Portiere for Book-Case.

MATERIALS:—Barbour's Ulster Rope Linen Floss, 3 skeins each of shade No. 2, No. 4 and No. 5, 6 skeins shade No. 30½, and 3 yards of blue-green denim or linen, as preferred.

LITTLE description is required, the design being so perfectly shown. Divide the material in two pieces, turn a hem at top and bottom, and feather-stitch or cat-stitch with the floss. The hem may be turned from the wrong to the right side, and 30½ floss be used for the cat-stitching. This shade is also used to outline the stems and leaves, and for the filling-in of the latter. The stitch employed for this purpose is one taken from old Turkish embroideries, and is sometimes called "Ismit" stitch. It is especially adapted to the filling of long, narrow petals, and is more open than the "Janina" stitch, found elsewhere, which it somewhat resembles. It is simply a broad cat-stitch or cross-stitch, begun at the tip of the leaf and worked from one. The flowers, representing the favorite "sun-burst," are worked in long and short stitch, the centres being filled in satin stitch, with shade 30½ floss.

While so simple that a lady without previous experience in embroidering need have no hesitation in undertaking to copy it, this design is extremely effective, and may be adapted to table-scarfs, sofa-pillows and other articles of home decoration and use. Any colors liked may be chosen. A charming combination would be of brown linen or denim, with the design carried out in darker browns and yellows.

See
That all your Linen Thread carries this Trade-Mark.
FLAX
TRADE MARK

Continue in this way for 22 rows, or until the bag is as deep as wanted.

5. 1 tc in a st, ch 1, miss 1, tc in next, repeat.

6. 2 long sts (thread over 3 times) in 2 tc over 1st sh, ch 3, 2 l sts over next sh, ch 3, 2 l sts over next sh, ch 3, and repeat, forming spaces for draw-strings.

7. Like 5th row.

8. Sh of 2 dtc, * picot, (4 ch, dc in 1st st,) 1 dtc, repeat from * until there are 7 picots, 1 dtc, miss 2 tc, dc in next, miss 2 tc, sh in next, and repeat.

Run ribbon in spaces, having loops to hang by. The rich ecru of Barbour's crochet and lace thread, in balls, combined with cardinal ribbon, is very pleasing. The bag makes a beautiful gift to a friend interested in lace-making — and few ladies are not, at the present time. In No. 25 or No. 35, using steel hook, size 1, a very nice darning or "stocking bag" is produced, which may be lined with cotton surah or silesia, if desired. This is also, unlined, serviceable as a sponge bag.

INFANT'S BIB.

[Contributed by ESTELLA BALL, Talmage, Kansas.]

Materials: Barbour's Irish flax thread, No. 100, steel hook, size 000, skein Ulster etching flax, white, and two thicknesses of linen, shape of bib.

Buttonhole the edges together in long and short stitch, and featherstitch around all but the neck with floss. In the buttonholing work dc all around. For the edge around neck: * Ch 2, miss 2, 1 tc in next st, picot, (ch 5, dc in 1st st,) tc in same place as last tc, ch 2, miss 2, dc in next, repeat from *.

For the lace around bib:

1. 7 dc, ch 7, miss 6, repeat around; turn.

2. 5 dc in 7 dc, ch 5, 1 dc in 4th of 7 ch, ch 5, repeat; turn.

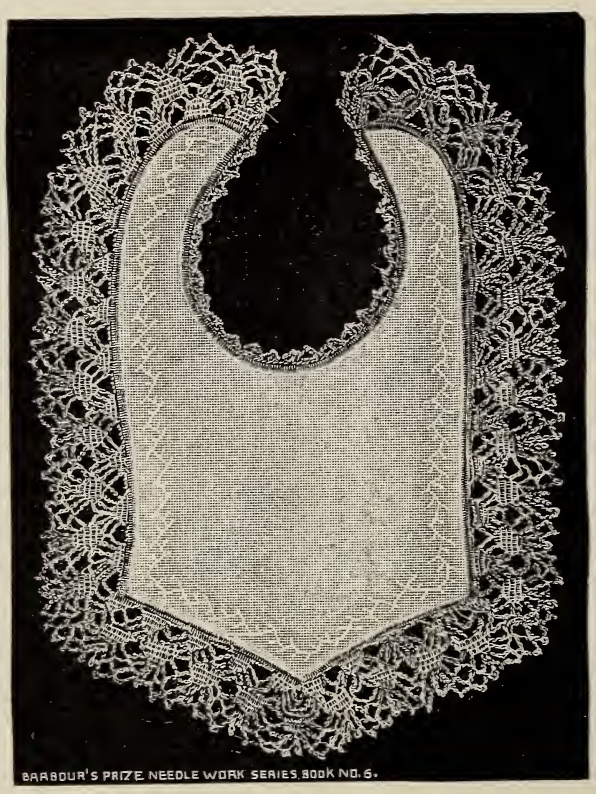
3. 3 dc in 5 dc, ch 5, 5 dc over 1 dc, (2 on each side, and 1 in 1 dc,) ch 5, repeat; turn.

4. Dc in 3 dc, ch 5, 9 dc over 5 dc, as described, ch 5, repeat; turn.

5. Ch 7, 7 dc in 9 dc, repeat; turn.

6. Ch 5, 5 dc in 7 dc, ch 5, 1 dc in 4th of 7 ch, repeat; turn.

7. Ch 5, fasten with dc under 5 ch, ch 5, fasten under next 5 ch, ch 5, 3 dc in 5 dc, repeat; turn.



Infant's Bib.

8. Ch 6, dc in 2d st, forming a picot, ch 2, fasten under 5 ch, ch 6, picot, ch 2, fasten under next 5 ch, ch 6, picot, ch 2, dc in 3 dc, repeat.

This completes the edge, which is very dainty and durable. It may be applied to many uses. If a more elaborate bib is wanted, sprays of flowers in delicate shades may be scattered over the linen instead of featherstitching, using the etching flax in colors. For the wee ones, however, white seems more appropriate.

STAR CENTRE-PIECE.

[Contributed by Mrs. JULIA H. STOECKEL, Jerseyville, Ill.]

Materials: Barbour's Irish flax thread, No. 80, 3-cord, 200-yards spools, steel hook, size 000. Three spools of thread required.

Ch 6, join.

1. Ch 3, 13 tc in ring, join with sc to top of 3 ch.

2. Ch 13, 1 tc in 4th and each following ch, miss 1 tc of 1st round, 1 dc in next; repeat 6 times, forming 7 spokes; join last to same st 1st was begun with.

3. Ch 2, 1 dc in tc missed in last round, ch 13, and make 7 spokes as before; after joining, work 1 sc in each st of 1st spoke to the top.

4. 2 dc in top of spoke, ch 5, 2 dc in top of next spoke, and repeat all around.

5. Ch 3, 1 tc in each st of last round, join to top of 3 ch.

6. Like 5th round.

7. Like 5th round, increasing by 2 tc in every 6th st.

8, 9. Like 7th round.

10. Ch 9, 1 dc in 4th st; repeat.

11. 1 sc in each of 1st 5 sts of 9 ch, * ch 9, sc in 5th st of next 9 ch; repeat all around.

12. Sc in each of 1st 4 sts of 9 ch, dc in 5th st, * ch 9, dc in 5th of next 9 ch, repeat from * all around.

13. Ch 5, 3 tc in 5th st of 9 ch, 5 ch, dc in dc of last round, and repeat.

14. Sc in each st of 5 ch and 1st tc, dc in 2d tc, * ch 5, dc in next 2d tc, repeat from *.

15. Ch 3, tc in each st of last round, join.

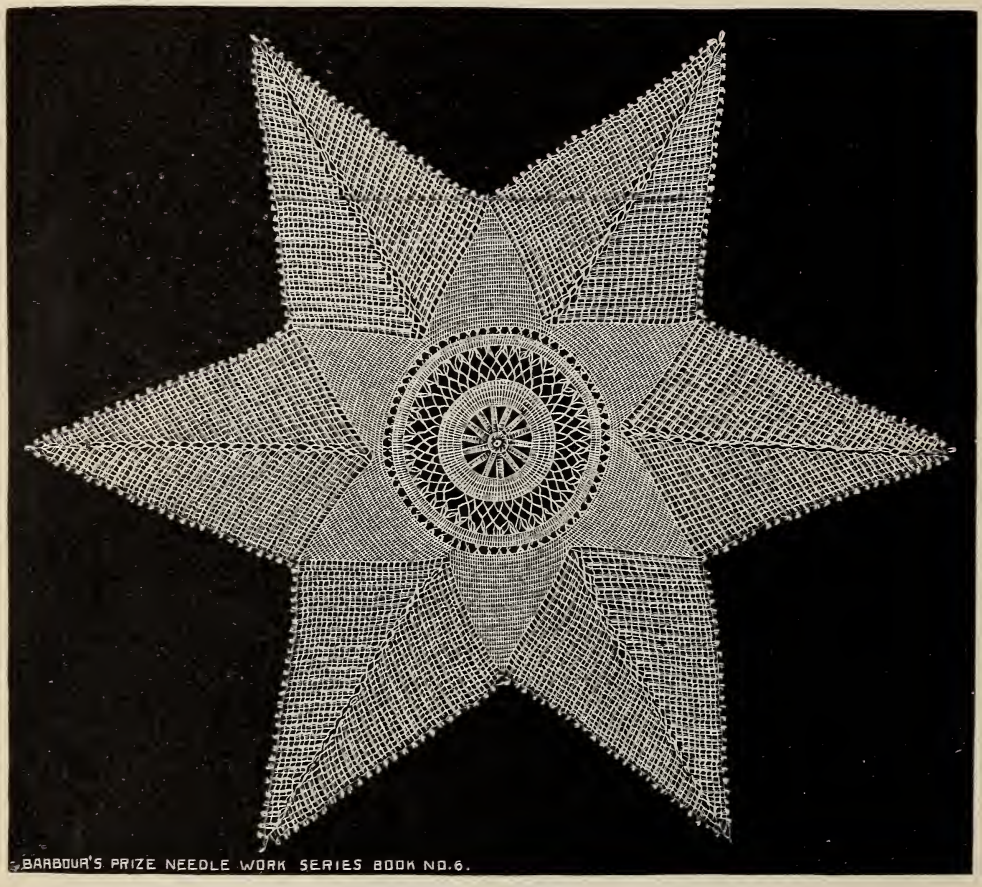
16. Like 15th, increasing in every 10th st.

17. Ch 8, cross-trebles all around: * Dtc in 1st st, work off half the loops, miss 1 st, tc in next, work off all loops on hook, 2 at a time, ch 1, tc in centre of cross-treble, ch 2, miss 1, and repeat from *. At the last make 1 dtc, work off 2 loops, join to 3d st from bottom of 8 ch at beginning, work off rest of loops, ch 1, join to 3d of 8 ch.

18. Ch 3, tc in each st, join.

19. Like 18th, making a sufficient number of extra sts so that there will be 336 in the round when completed.

20. Ch 3, tc in each of 52 sts, ch 6, make a picot by fastening back in 5th st from needle with 1 dc, ch 1, miss 3 tc, * 53 tc, picot



Star Centre-piece.

(always made as described, 6 ch, dc in 5th from needle, ch 1), and repeat from *, joining last picot to top of 3 ch.

21. Sc in 1st tc, ch 3, tc in each of 50 tc, picot, tc in picot of last round, picot, tc in same place, picot, miss 1 tc, tc in each of 51 tc, and repeat around, joining last picot to top of 3 ch.

22. Sc in 1st tc, ch 3, tc in each of 48 tc, p, tc in tc, p, tc in p,

p, tc in same place, p, tc in next tc, p, miss first tc, tc in 49 tc, and repeat, joining as before.

23. Sc in 1st tc, 3 ch, tc in 46 tc, p, tc in 1st tc of open point, p, then in next tc, p, tc in p of last round, p, tc in same place, p, tc in next tc, p, tc in next tc, p, miss 1 tc, tc in each of 47 tc, and repeat, joining to top of 3 ch.

The remaining rows are made in exactly the same way, the plain point decreasing 1 st on each side, and the open or picot point widening as described in 23d round. The last row will be all picots with 1 tc between, and the work is so simple that no one will have difficulty in working it. This makes a beautiful centre for a polished table. If desired, it may be made of coarser thread, which would add to its size, and render it more desirable for many purposes.

TWINE–HOLDER.

[Contributed by KATE E. MAXWELL, Tacoma, Wash.]

Materials: Barbour's Irish flax lace and crochet thread, in balls, No. 50, ecru, steel hook, size 0, 1½ yards No. 2 ribbon, blue, and ball of druggist's twine, matching ribbon in color.

Ch 6, join.

1. Ch 3, 23 tc in ring, join with sc to top of 3 ch.

2. Ch 3, miss 1 tc, dc in next, and repeat around.

3. (Ch 3, dc under 3 ch) 3 times, ch 3, dc under same 3 ch as last; repeat.

4. Ch 3, dc under 3 ch; repeat.

Continue working in this way, trying the ball occasionally to see if the work fits nicely. Some ladies crochet loose, others tight, so it is difficult to give exact rules for all. As you work up the side, little if any widening will be required. Make 16 rows of ch in all.

17. 3 dc under each loop and 1 dc in fastening dc.

18. Ch 6, miss 2, dtc in dc, ch 2, miss 2, dtc in next, repeat around, joining to 4th of 6 ch. This forms spaces for ribbon.

19. Dc in each st all around.

20. Ch 3, miss 3, dc in next; repeat.

Twine-holder.

21, 22, 23, 24, 25. Ch 3, dc under 3 ch; repeat.

26. Like 19th row. It is well to put the ch loops in while working this row, thus: Ch 70, dc in same st, dc in next 6 sts, ch 70, dc in same st, and so continue. If preferred, these ch loops may be joined in after this row is completed: Ch 35, dc in dc, ch 35, join in 1st st of first 35 ch, ch 35, miss 5 sts, ch 35, join, and repeat.

Weave the ribbon in and out the spaces and tie in a pretty bow. Tie a bow where the chains join, put in the twine, and draw from the bottom. This is a dainty little Christmas gift. The Irish flax thread is superior to silk for such work, as it may be laundered and gain rather than lose in attractiveness.

DRAWN LACE, WITH FRINGE.

[Contributed by Mrs. ALFRED BARTON, 553 Clark Street, Waverly, N.Y.]

Materials: Barbour's Irish flax thread, No. 25, 3-cord, 200-yards spools, and steel needles, No. 17.

Cast on 34 sts; k across plain.

1. Sl 1, k 1, o, n, o, n, o, n, o, n, k 2, (o 3, k 1) 10 times, k 1, (o 3, k 1) 10 times, k 1.

2. K 1, * sl off 10 sts, drawing out the "o" loops to make as long and even as possible, transfer to left needle and sl last 5 over

Drawn Lace, with Fringe.

1st 5, knitting as you do this, then knit the 5 remaining *, k 1, repeat * to *, k 3, (o, n) 4 times, k 1.

3. Sl 1, k 1, (o, n) 4 times, k 21. Have fringe twice width of pattern, put on needle, k 1, draw fringe toward you, k 1, draw back, k 1.

4. K 25, (o, n) 4 times, k 1.

5. Sl 1, k 1, (o, n) 4 times, k 3, (o, n) 9 times; put in fringe.

6. Like 4th row.

7. Like 3d row.

8. Like 4th row.

9. Sl 1, k 1, (o, n) 4 times, k 3, o, n, o, n, (o 3, k 1) 10 times, o, n, o, n; fringe.

10. K 7, repeat * to * in 2d row, k 8, (o, n) 4 times, k 1.

11. Like 7th row.

12. Like 4th row.

13. Like 5th row.

14. Like 4th row.

15. Like 7th row.

16. Like 4th row.

Finish with 1st 2 rows unless sewed together. This forms a very handsome finish for commode or bureau scarfs, and may be of coarser or finer thread, as desired. Without the fringe it makes a beautiful lace, and may be readily made narrower to suit purpose for which designed.

HEART LACE.

[Contributed by S. H. LATIMER, Plattsburg, Miss.]

Materials: Barbour's Irish flax thread, No. 90, 3-cord, 200-yards spools, and 2 steel needles, No. 16.

Cast on 58 sts.

1. O 2, p 2 tog, (o, p 2 tog) 5 times, n, o 2, n, k 8, n, o 2, n, o 2, p 2 tog, (o, p 2 tog) 4 times, n, o 2, n, k 8, n, o 2, n, k 4 tog.

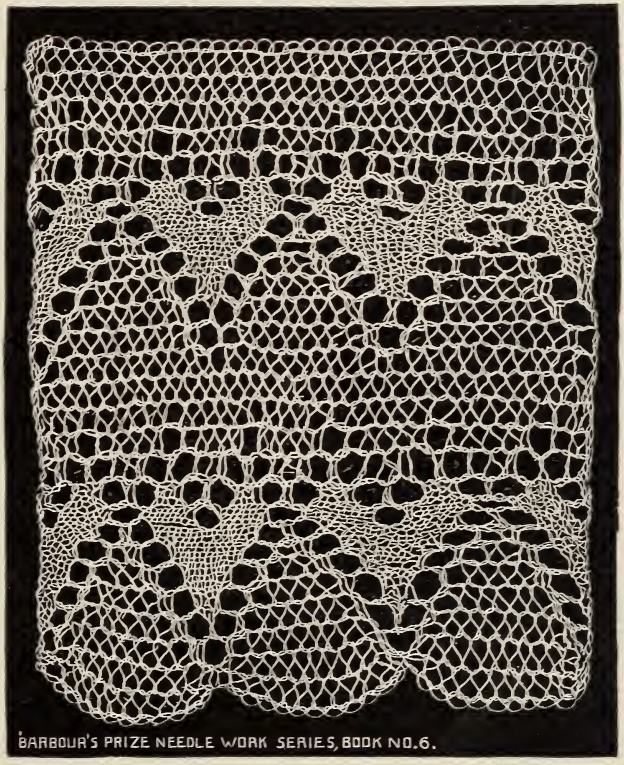
2. K 3, p 1, k 11, p 1, k 3, o 2, p 2 tog (o, p 2 tog) 3 times, k 2, p 1, k 11, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 4 times.

3. O 2, p 2 tog, (o, p 2 tog) 4 times, n, o 2, n, k 8, n, o 2, n,

k 2, o 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 1.

4. O 2, p 2 tog, o, p 1, o, p 1, k 2, p 1, k 11, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 3 times, k 2, p 1, k 11, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 3 times.

5. O 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 8, n, o 2, n,



Heart Lace.

k 2, o 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) twice.

6. O 2, p 2 tog, (o, p 2 tog) 3 times, k 2, p 1, k 11, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 3 times, k 2, p 1, k 11, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) twice.

7. O 2, p 2 tog, (o, p 2 tog) twice, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 3 times.

8. O 2, p 2 tog, (o, p 2 tog) 4 times, k 2, p 1, k 11, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 4 times, k 2, p 1, k 11, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) twice.

9. O 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 4, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 5 times, n, o 2, n, k 4, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 4 times.

10. O 2, p 2 tog, (o, p 2 tog) 5 times, k 2, p 1, k 7, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 6 times, k 2, p 1, k 7, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 3 times.

11. O 2, p 2 tog, (o, p 2 tog) 4 times, n, o 2, n, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 7 times, n, o 2, n, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 5 times.

12. O 2, p 2 tog, (o, p 2 tog) 6 times, k 2, p 1, k 3, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 8 times, k 2, p 1, k 3, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 4 times.

13. O 2, p 2 tog, (o, p 2 tog) 5 times, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 9 times, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 6 times.

14. O 2, p 2 tog, (o, p 2 tog) 6 times, k 4, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 8 times, k 4, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 4 times.

15. O 2, p 2 tog, (o, p 2 tog) 4 times, n, o 2, n, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 7 times, n, o 2, n, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 5 times.

16. O 2, p 2 tog, (o, p 2 tog) 5 times, k 4, p 1, k 3, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 6 times, k 4, p 1, k 3, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 3 times.

17. O 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 4, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 5 times, n, o 2, n, k 4, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 4 times.

18. O 2, p 2 tog, (o, p 2 tog) 4 times, k 4, p 1, k 7, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) 4 times, k 4, p 1, k 7, p 1, k 3, o 2, p 2 tog, (o, p 2 tog) twice.

19. O 2, p 2 tog, (o, p 2 tog) twice, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 3 times.

20. O 2, p 2 tog, (o, p 2 tog) 3 times, k 4, p 1, k 11, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 3 times, k 4, p 1, k 11, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) twice.

21. O 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) twice.

22. O 2, p 2 tog, (o, p 2 tog) twice, k 4, p 1, k 11, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 3 times, k 4, p 1, k 11, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 3 times.

23. O 2, p 2 tog, (o, p 2 tog) 4 times, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, (o, p 2 tog) 3 times, n, o 2, n, k 8, n, o 2, n, k 2, o 2, p 2 tog, o, p 2 tog.

24. O 2, p 2 tog, o, p 2 tog, k 4, p 1, k 11, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 3 times, k 4, p 1, k 11, p 1, k 1, o 2, p 2 tog, (o, p 2 tog) 4 times.

Repeat from first row. A narrower lace may have but one row of the "hearts," and the insertion to match the lace is easily made. In coarse flax thread, say No. 40, this lace makes a beautiful finish for the ends of scarfs, etc. In fact, by varying the size of needles and number of thread, one may have laces to suit any requirement. Having used Barbour's Irish flax thread for knitting or other lace-work, I am sure ladies will be satisfied with no other.

It will be understood that after a "purl" the thread is not put back before making the required number of "overs."

SERPENTINE LACE.

[Contributed by Mrs. S. H. CARTER, Plattsburg, Miss.]

Materials: Barbour's Irish flax thread, No. 100, 3-cord, 200-yards spools, and steel needles, No. 16.

Cast on 53 sts.

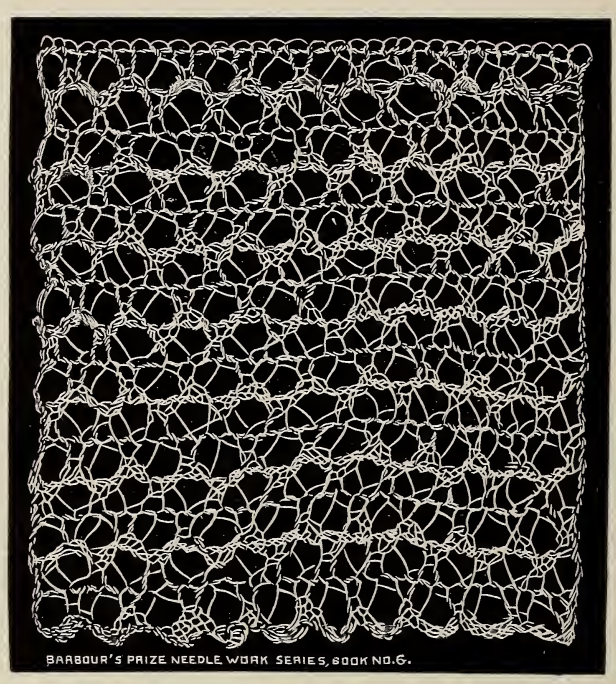
1. (O 2, p 2 tog, o 2, sl 1, k 3 tog, b sl st over, k 1) 7 times, o 2, p 2 tog, o 2, k 2. (After "p" the thread is not put back before next "o.")

2. (K 3, p 1, k 1, o 2, p 2 tog) 8 times.

3. (O 2, p 2 tog, k 5) 8 times.

4. K 5, (o 2, p 2 tog, o 2, sl 1, k 3 tog, b, k 1) 7 times, o 2, p 2 tog.

5. (O 2, p 2 tog, k 3, p 1, k 1) 7 times, o 2, p 2 tog, k 5.



Serpentine Lace.

6. Bind off 3, k 1, (o 2, p 2 tog, k 5) 7 times, o 2, p 2 tog.

Repeat from 1st row. An "o" is required for every st narrowed.

This is a very desirable pattern for many purposes, and may be made wider or narrower at pleasure. Barbour's Irish flax thread is absolutely the best for this kind of work.

DIAGONAL POINT LACE.

[Contributed by Mrs. T. O. CARTER, Plattsburg, Miss.]

Materials: Barbour's Irish flax thread, No. 90, 3-cord, 200-yards spools, steel needles, No. 17.

Cast on 19 sts.

1. o 2, p 2 tog, k 2, o 3, p 2 tog, o, p 2 tog, n, * k 6, p 1, k 2, loop on 7 sts.

2. K 17, o 3, p 2 tog, o, p 2 tog, n, k 1, o 2, p 2 tog.

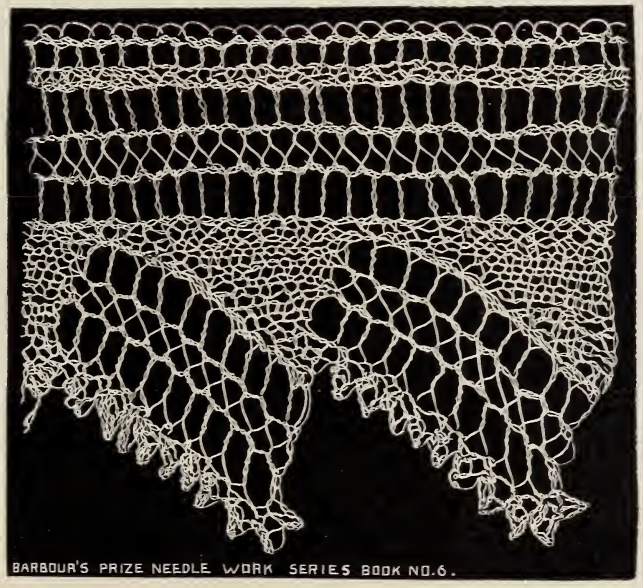
3. Like 1st row to *; k 10, * o 3, p 2 tog, o, p 2 tog, k 2 in each of next 2 sts by k 1st on upper, 2d on under thread of st.

4. Bind off 2, k 1, o 3, p 2 tog, o, p 2 tog, k 12, o 3, p 2 tog, o, p 2 tog, n, k 1, o 2, p 2 tog.

5. Like 1st to *; k 8, k 3 tog, o 3, p 2 tog, o, p 2 tog, k 1, k 2 in each of next 2 sts.

6. B 3, k 1, o 3, p 2 tog, o, p 2 tog, k 11, o 3, p 2 tog, o, p 2 tog, n, k 1, o 2, p 2 tog.

7. Like 5th row, only k 7 instead of 8.



Diagonal Point Lace.

8. Like 6th row, with 10 plain instead of 11.

9. Like 7th row, with 6 sts k plain.

10. Like 8th row, 9 plain.

11. Like 5th, 5 plain.

12. Like 6th row, 8 plain.

13. Like 5th, 4 plain.
14. Like 6th, 7 plain.
15. Like 5th, 3 plain.
16. Like 6th, 6 plain.
17. Like 5th, 2 plain after *.
18. Like 6th, 5 plain.
19. Like 5th, 1 plain after *.
20. Like 6th, 4 plain.
21. Like 1st row to * ; k 3 tog, o 3, p 2 tog, o, p 2 tog, k 1, k 2 in 2 sts.
22. Like 6, 3 plain.

Repeat from 1st row. This is an original design, and a very pretty lace for any purpose. The upper part makes a beautiful insertion, omitting points and knitting both edges alike. It resembles drawn work. Coarser thread and needles may be used with good effect.

KNITTED STAR DOILY.

[Contributed by Mrs. T. O. CARTER, Plattsburg, Miss.]

Materials: Barbour's Irish flax thread No. 90, 3-cord, 200-yards spools, 2 steel needles No. 16. A spool is sufficient for one doily.

Cast on 52 sts.

1. Sl 1, k 26, k 3 tog, o 2, k 3 tog, * (o 2, k 3 tog, k 1) 4 times, o 2, k 1, in next st k 1, p 1, in last st k 1, p 1, k 1.
2. Sl 1, k 6, p 1 (k 3, p 1) 4 times, * k 2, p 1, k 26, leave 2.
3. Sl 1, k 23, k 3 tog, o 2, k 3, * (o 2, k 3 tog, k 1) 4 times, o 2, k 7.
4. Bind off 5, k 2, p 1, (k 3, p 1) 4 times, * k 4, p 1, k 23, leave 4.
5. Sl 1, k 20, k 3 tog, o 2, k 5 ; like first row from *.
6. Like 2d row to * ; k 6, p 1, k 20, leave 6.
7. Sl 1, k 17, k 3 tog, o 2, k 7 ; like 3d row from *.
8. Like 4th row to * ; k 8, p 1, k 17, leave 8.
9. Sl 1, k 14, k 3 tog, o 2, k 9 ; like first row from *.

10. Like 2d row to * ; k 10, p 1, k 14, leave 10.

11. Sl 1, k 11, k 3 tog, o 2, k 2, n, o 2, k 3 tog, o 2, n, k 2, like 3d row from *.

12. Like 4th row to * ; k 4, p 1, k 2, p 1, k 4, p 1, k 11, leave 12.

Knitted Star Doily.

13. Sl 1, k 8, k 3 tog, o 2, k 2, n, o 2, k 5, o 2, n, k 2 ; like 1st row from *.

14. Like 2d row to * ; k 4, p 1, k 6, p 1, k 4, p 1, k 8, leave 14.

15. Sl 1, k 8, o 2, k 3 tog, k 2, o 2, k 3 tog, k 1, k 3 tog, o 2, k 2, k 3 tog *, (o 2, k 1, k 3 tog) 4 times, o 2, k 7.

16. Like 4th row to * ; (k 4, p 1) 3 times, k 7, leave 16.

17. Sl 1, k 7, o 2, k 3 tog, n, k 1, o 2, k 3 tog, o 2, k 1, n, k

3 tog, *, (o 2, k 1, k 3 tog) 4 times, o 2, k 1, in next st k 1, p 1, in last st k 1, p 1, k 1.

18. Like 2d row to *; k 4, p 1, k 2, p 1, k 4, p 1, k 6, leave 18.

19. Sl 1, k 6, o 2, k 3 tog, k 7, k 3 tog; like 15th row from *.

20. Like 4th row to *; k 10, p 1, k 5, leave 20.

21. Sl 1, k 5, o 2, k 3 tog, k 5, k 3 tog; like 17th row from *.

22. Like 2d row to *; k 8, p 1, k 4, leave 22.

23. Sl 1, k 4, o 2, k 3 tog, k 3, k 3 tog; like 15th row from *.

24. Like 4th row to *; k 6, p 1, k 3, leave 24.

25. Sl 1, k 3, o 2, k 3 tog, k 1, k 3 tog; like 17th row from *.

26. Like 2d row to *; k 4, p 1, k 2, leave 26.

27. Sl 1, k 2, o 2, sl 2, k 3 tog, b 2; like 15th row from *.

28. Like 4th row to *; k 2, p 1, k 29.

Repeat from 1st row 14 times.

This is an original design, and thought very pretty. It is easily changed to form other patterns. Omitting the diamonds and adding to the outer border you will have a beautiful spider-web doily, or the pointed centre with diamond border makes a handsome piece of work. The size may be varied by different number of stitches or of threads. Barbour's Irish flax threads are superior for work of this kind.

MALTESE CENTRE-PIECE.

[Contributed by Miss ANNIE WILLIAMS, Steubenville, Ohio.]

Materials: Barbour's Irish flax crochet and lace thread, in balls, or 3-cord, 200-yards spools, ecru, No. 40, steel hook, size 1, Maltese lace-pin, No. 1 (inch prongs), and linen square, 7 × 7 inches when completed. Two spools of No. 40 thread will be required, and 1 spool No. 90 for hemstitching and sewing lace to centre.

Explicit directions for Maltese work are given in No. 2, page 32, and in No. 4, page 31. This is slightly heavier. Make a loop in thread, put on prong of pin, turn, dc under thread, 2 stc under same thread, turn, and repeat until there are 112 loops on one side; join

BARBOUR'S PRIZE NEEDLE-WORK, SERIES NO. 6.

COLONIAL SOFA PILLOW.

SEE THAT ALL YOUR
LINEN THREAD CARRIES
THIS TRADE MARK.

Colonial Sofa Pillow.

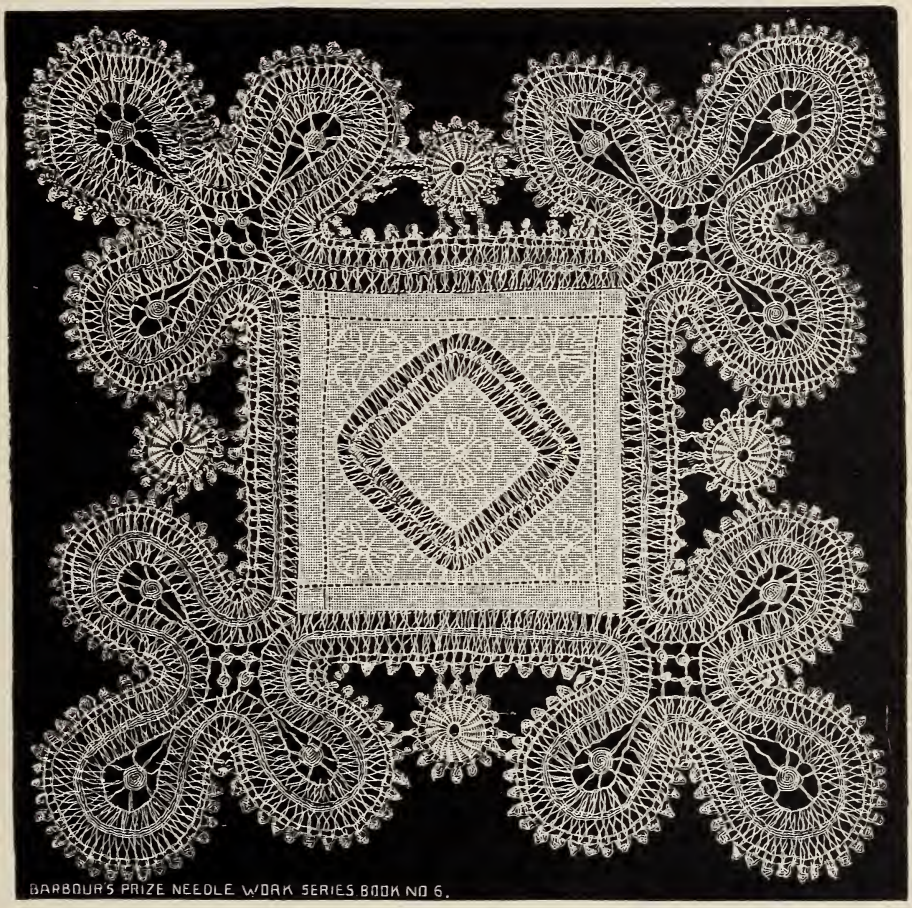
MATERIALS:—Barbour's Ulster Rope Linen Floss, 8 skeins shade No. 60, 3 skeins No. ½, 2 skeins No. 40, and a square of light green art denim.

THE scrolls are outlined with shade No. 60, as are also the leaves or petals in the central design, these leaves being filled in with shade No. ½, using the same stitch described in "Portiere for Book-Case." The flowers are outlined with shade ½, petals filled in with same in feather-stitch, or with what is known in lace-making as "Sorrento bars," twisted from the centre stem to the edge. The square is outlined with shade No. 40, with cross-stitches at the intersections of lines, and the whole effect is unique and rich in the extreme. Either a cord or frill may be used as finish. A new method of making the frill is to double a strip of ordinary width—say 6 inches—bringing both edges together and shirring over a large, pliable cord or rope. Complete, the frill is thus about 2½ inches wide. A heavy cord is a handsome finish, however, and this is easily made by following directions: Ch 11, close in a ring, and holding the ring between thumb and forefinger, without twisting, work dc in each stitch of ch. Then simply crochet around and around, working from inside of ring. The stitch in which the hook should be inserted each time is the left half stitch of previous round, lying outside of work, between the spiral rows. A little practice will enable one to work rapidly, and the cord is a very handsome one. A cord twisted of strips of cloth, or a large cotton cord may be drawn through to hold the shape.

This design, carried out entirely in white, on gray-blue denim, would be charming; or the combination of delft blues on pale brown or gray foundation will be found effective. Indeed, ladies will especially enjoy trying for new variations of designs and colors, encouraged by the success which a use of the Ulster floss in all work of this kind insures.

See
That all your Linen Thread carries this Trade-Mark.
TRADE MARK FLAX

without breaking thread, make a "knot-stitch" length of loop, joining to the top of loop, then * (ch 3, dc on 1 loop) twice, (ch 3, dc on 2 loops together) 12 times, (ch 3, dc on 1 loop) twice; repeat from * 3 times, join, without breaking thread, 1 k-st, fasten to centre



Maltese Centre-piece.

of lace on wrong side, 1 k-st, fasten to top of loop on opposite side; * dc on 2 loops together 4 times, (ch 3, dc on 2 loops) 7 times, dc on 2 loops together 3 times, repeat from * 3 times, join and cut thread. Baste this hollow square on the linen square, corners to sides, and buttonhole around in long and short sts; * 2 short sts, 1 st ¼ inch long, 1 st ½ inch, 1 st ¼ inch, and repeat. The 4-leaf clover in

centre and the 3-leaf clovers in corners are outlined and worked with long and short sts. This work is especially pleasing done in Ulster etching flax, shade 40 (ecru).

Make a strip of Maltese work of 944 loops, marking every 236th loop. Fasten these to centre side of linen square. Make a k-st, join to top of loop next to square, * (ch 3, dc on 2 loops) 14 times, pin to corner of square (ch 4, dc on loop) 8 times, (ch 4, dc on 2 loops) 5 times, (ch 3, dc on 2 loops) 3 times, (ch 1, dc on 2 loops) 7 times, (ch 3, dc on 2 loops) 3 times, (ch 4, dc on 2 loops) 5 times, dc on 2 loops together opposite, (ch 4, dc on loop, dc on opposite loop) twice; this forms 1st leaf. (Ch 4, dc on loop) 5 times, (ch 4, dc on 2 loops) 5 times, (ch 3, dc on 2 loops) 3 times, (ch 1, dc on 2 loops) 13 times, (ch 3, dc on 2 loops) 3 times, (ch 4, dc on 2 loops) 5 times, dc on 2 loops opposite, (ch 4, dc on loop, dc on loop, opposite side) twice, forming 2d leaf. The 3d leaf is like 1st, beginning with (ch 4, dc on loop) 5 times instead of 8 times; after joining to opposite side (ch 4, dc on loop) 5 times, dc on 2d loop from corner, on opposite side, ch 4, dc on loop, dc on 1st loop from corner opposite, ch 4, dc on 2 loops together, opposite side, at corner, (ch 3, dc on 2 loops) 13 times; this takes to 1st pin, if no mistakes are made in counting. Repeat 3 times from *, join ends neatly, without breaking thread, 1 k-st, as directed previously, dc on 2 loops together (ch 3, dc on 2 loops together) 10 times, (ch 1, dc on 2 loops) 10 times, dc on loop (ch 3, dc on 1 loop) 34 times, (ch 1, dc on 2 loops) 10 times, dc on next loop, (ch 3, dc on loop) 41 times, (ch 1, dc on loop) 10 times, dc on loop (ch 3, dc on loop) 33 times, (ch 1, dc on 2 loops) 11 times, (ch 3, dc on 2 loops) 10 times. Repeat 3 times, join, 1 tc over 1st loop (ch 3, tc over next loop) 10 times, (ch 1, tc over 3d loop) 4 times, (ch 3, tc over next loop) 34 times, (ch 1, dc over 3d loop) 4 times, and so continue around.

After joining, make the clover picots as follows: Ch 2, tc in tc, ch 3, dc in last tc, ch 4, dc in same place, ch 3, dc in same place, ch 2, dc in next tc, and repeat. In the depth between leaves, miss a tc so the edge will not be too full, thus: Ch 2, miss 1 tc, tc in next tc, make the picot as described. When all complete, sew the

lace neatly to linen square. For the wheels: Ch 12, join; ch 6, 24 roll sts in ring, join to top of 6 ch, ch 6, tc bet 1st and 2d roll sts, ch 3, tc bet next 2 roll sts, repeat around ring, joining to 3d of 6 ch. Finish with picots as described. Join wheels to picots on lace when working, 2 on each side and 3 in centre. To make the roll st, put thread over 30 times, and draw thread through. Roll st is accurately described in No. 4, page 32.

Baste on stiff paper, and fill in spaces with wheels in common "basket" or weaving st.

This piece of work is not difficult, and is very attractive.

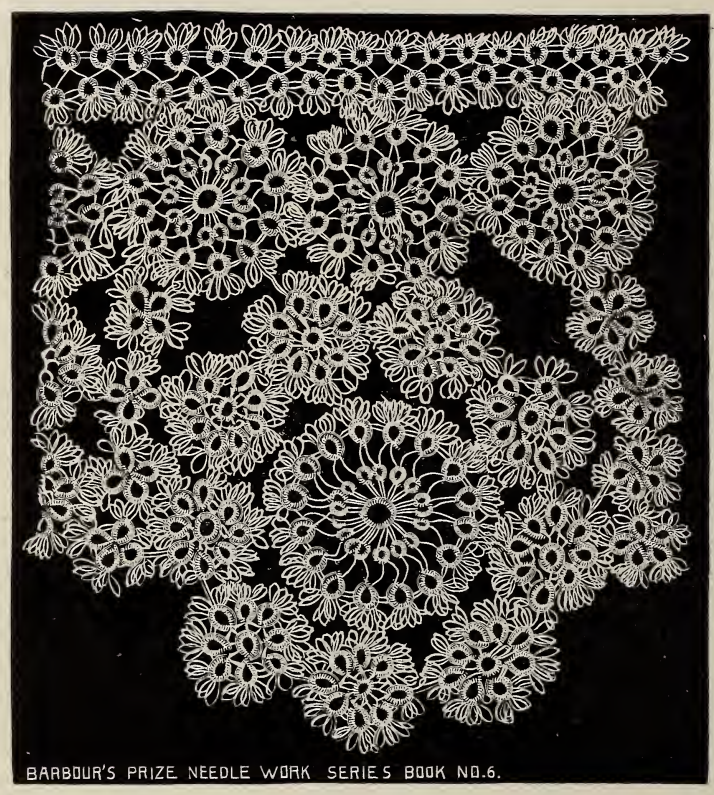
TATTED SCARF END.

[Contributed by Mrs. BERTHA G. TREFRY, Parrsboro, N.S.]

Materials: Barbour's Irish flax thread, No. 50, 3-cord, 200-yards spools, and tatting shuttle.

Begin large wheels with a ring of 16 p, separated by 16 dk; around this are 16 tiny rings of 10 dk each (5 dk, join to p of middle ring, 5 dk, close), and around these 16 larger rings, made alternately, and joined to each other by 1st side p: 4 dk, 1 p, 2 dk, 8 p, 2 dk, 1 p, 4 dk, close; finishing the large wheel. This is surrounded by 9 smaller wheels: begin with a ring of 8 p, separated by 8 dk; around this, 8 rings of 4 dk, 1 p, 1 dk, 8 p, 1 dk, 1 p, 4 dk; join in making by 1st p, and join the wheels by 5th p of ring on each side, and to alternate rings of centre wheel by 5th p in 2d ring from side joining. This completes the large wheel, which gives, alone, a dainty doily or cushion-cover. These are joined by clover-leaf of 4 rings made by 5 dk, 1 p, 1 dk, 8 p, 1 dk, 1 p, 5 dk, joining these, as made, in a row, and to the 2 side wheels of large wheel. For the heading: a row of wheels, similar to 1st large wheel made, save that it is begun with 13 instead of 16 p, the 13 tiny rings are of 8 dk, and the threads connecting them with outer rings a little shorter. These are joined to the clover-leaf, and to the 2 upper small wheels. A double-ring insertion finishes the whole. The work is very simple, being all done with one shuttle, and needs little

explanation. Care should be taken to make long picots, as the work is much handsomer. For the other end of the scarf the work may be varied, beginning at the head with a double ring edge, next a row of clover-leaves, and another row of the double ring edge, a row of



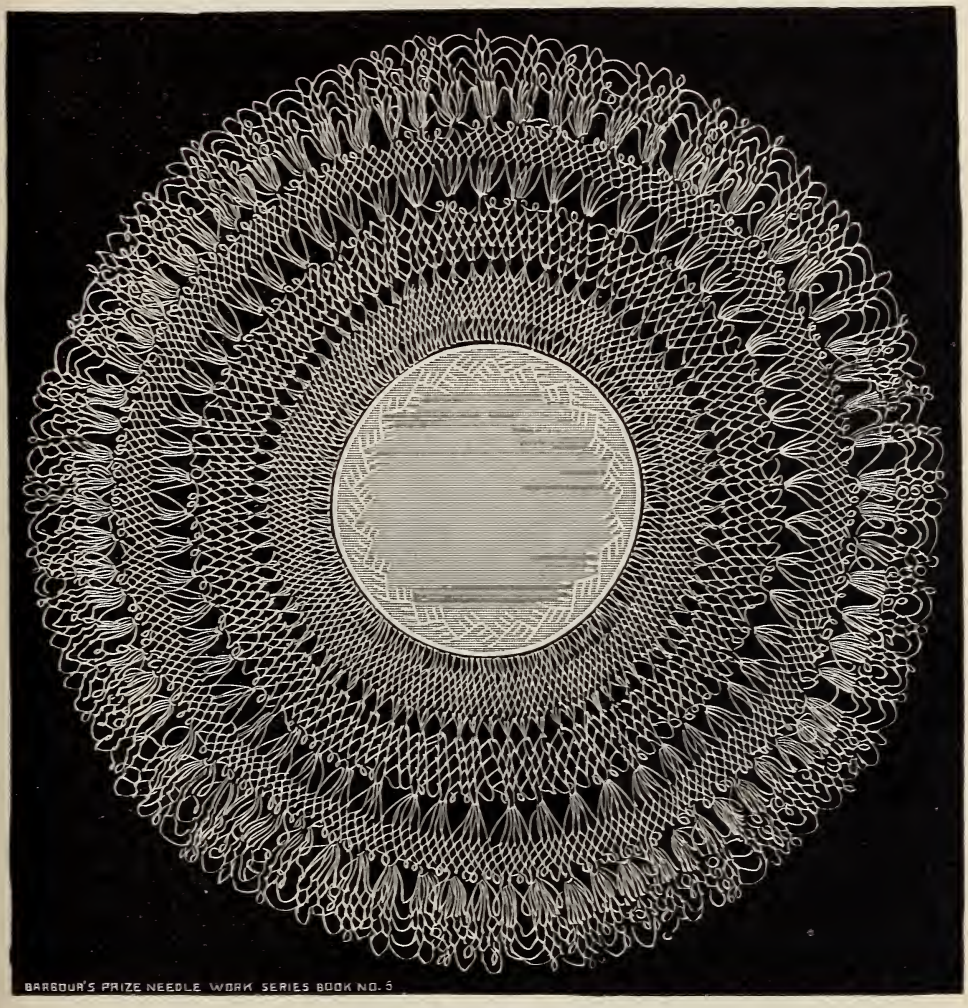
Tatted Scarf End.

wheels, and below these two wheels, then 1, to form vandykes; a clover-leaf of 5 rings between the two wheels missed. The work is the same, but differently arranged. Other variations may be had, as one fancies, worked out in finer or coarser thread according to the use for which designed. No. 30 makes a pretty lambrequin. The wheels may be joined to form a cover for sofa-pillow, or used for a tidy, with ribbon. For tatted work the Irish flax threads are unsurpassed.

NETTED DOILY.

[Contributed by Mrs. AGNES RIDDEL, 56 St. Matthews Street, Montreal, P.Q., Can.]

Materials: Barbour's Irish flax thread, No. 80, 3-cord, 200-yards spools, for the netting, No. 50 for feather-stitching (or floss, size 5, if preferred), meshes of 4 sizes, and netting needle, No. 19.



Netted Doily.

Cut a circle of linen 4 inches in diameter, work around with needle and thread in buttonhole stitch, 172 stitches; using the 5/8-

inch mesh, and same needle, make a stitch in each of previous row. With the netting needle do 5 rows, using smallest (⅛-inch) mesh. Do next row with the 2d size (⅜-inch) mesh, and next with the 3d size (¼-inch) mesh, netting the 2d st and then the 1st, thus making a cross-st. Net 3 more rows over the same mesh, then a row with the large (½-inch) mesh, netting 3 sts in every 3d st of last row. Net a row with small mesh, taking up every st, 3 more rows with same, 1 row with 3d size mesh, then a row with large mesh, netting 6 sts in every 3d st. Next, with 3d size mesh, take up 5 sts, then 4, 3, and 2 sts, forming the border. Nothing can be more dainty than these little doilies, netted of the lustrous flax thread, and patterns may be varied almost indefinitely.

WIDE ANTIQUE LACE.

[Contributed by Mrs. C. A. STONE, Box 257, Holliston, Mass.]

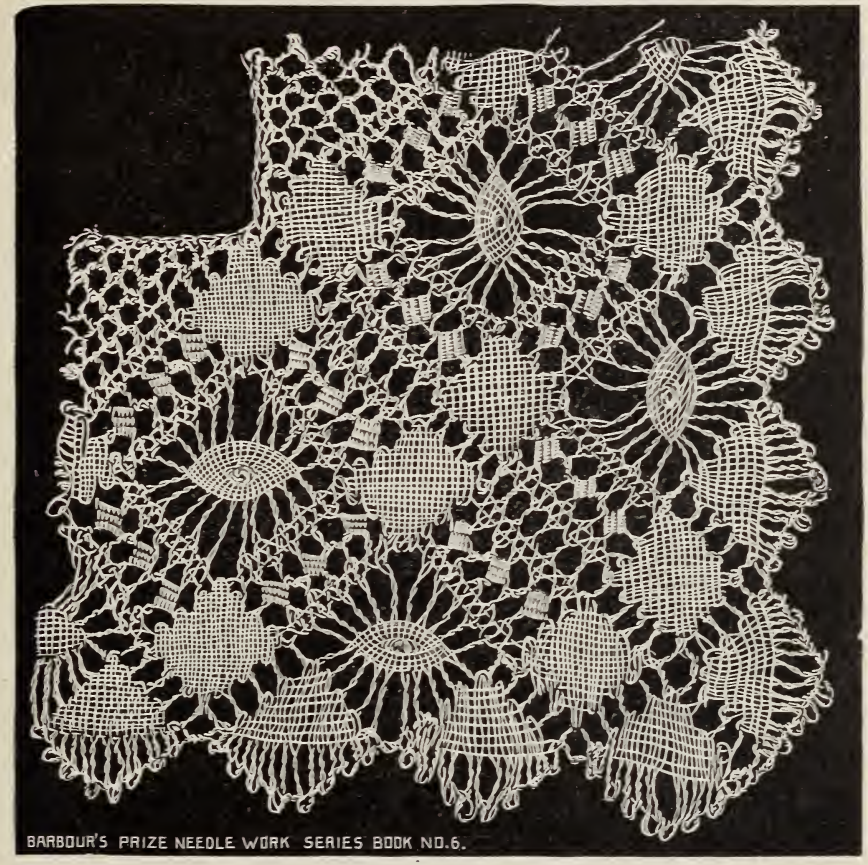
Materials: Barbour's Irish flax thread, No. 60, 3-cord, 200-yards spools, 33 pairs bobbins, pattern and lace-desk, with pins.

Match the pattern around the cylinder or cushion; having wound the bobbins, tie together in pairs, pin 3 pairs in 220, 5 pairs in 137 and 76, 2 pairs in 63, 102, and 53, 1 pair in 219, 217, 214, 210, 205, 199, 192, 189, 175, 174, 172, 114, 113, and 101.

Scallop: (a) Wt 32d and 33d, pin in 1, close with wt (b); tw 32d twice, (a), ctc 32d and 33d, pin in 2, close with ctc; tw 32d 3 times, repeat (a) to (a) pin in 3; ctc to left, using 30th, pin in 4; as the pin is always closed with the same movement that precedes it, it will not be mentioned further. Ctc to right, using 32d, tw 3 times, repeat (a) to (a), putting pin in 5; ctc to left, using 29th, pin in 6; to right, using 32d, tw 32d 3 times, repeat (a) to (a), pinning in 7; continue in this way, taking on a pair at left each time, to pin 10; after this proceed the same, but dropping a pair at left, to pin 18; after closing, tw 32d 3 times, wt 32d and 33d, pin in 19 (b). Tw 27th to 31st, inclusive, twice.

Square: Ctc 26th and 27th, pin in 20; ctc 25th and 26th, pin in 21; ctc to right, using 28th pair, pin in 22; to left, using 24th,

pin in 23; continue back and forth, taking on a pair each side, putting pins in 24, 25, 26, 27, and 28; ctc to left, using 23d, pin in 29, and work back and forth, dropping a pair each side, pinning in 30, 31, 32, 33, 34, and 35. Tw all pairs used in square once.



Wide Antique Lace.

Repeat scallop (b) to (b), pins where designated, the last in 53; tw 27th to 31st, inclusive, 3 times.

Oblong figure: Ht 21st and 22d, pin in 54; ht 22d and 23d, pin in 55; ht to left, using 20th, pin in 56; to right, using 22d, pin in 57; to left, using 19th, pin in 58; continue thus, taking on a pair at left and dropping a pair at right, each time, pinning in 59, 60, 61, 62, and 63. For the tiny blocks in basket or lozenge st

(l-st) use 2 pairs bobbins; 1st block: (a) Pass right bobbin of 23d pair over left of 24th, under right of 24th, back over right and under left bobbin of 24th, over left of 23d, back under left of 23d (a), repeat (a) to (a) 4 times, forming the little block carefully, which can be easily done with a little practice. Wt 22d and 23d, pin in 64; l-st, using 21st and 22d pairs; wt 20th and 21st, pin in 65; l-st, using 19th and 20th pairs; ht 24th and 25th, pin in 66; ht 25th and 26th, pin in 67; ht to left, using 23d, pin in 68; continue, taking on a pair at left and dropping a pair at right, pinning in 69, 70, 71, 72, 73, 74, and 75; tw 17th to 21st, inclusive, once.

Spider: Tw 22d to 26th, inclusive, twice (c); ctc 26th and 27th, work to right, using 31st pair; ctc 25th and 26th, then to right, using 30th; ctc 24th and 25th, to right, using 29th; ctc 23d and 24th, to right, using 28th; ctc 22d and 23d, to right, using 27th (c); pin in 76, repeat (c) to (c), tw 22d to 31st, inclusive, 3 times.

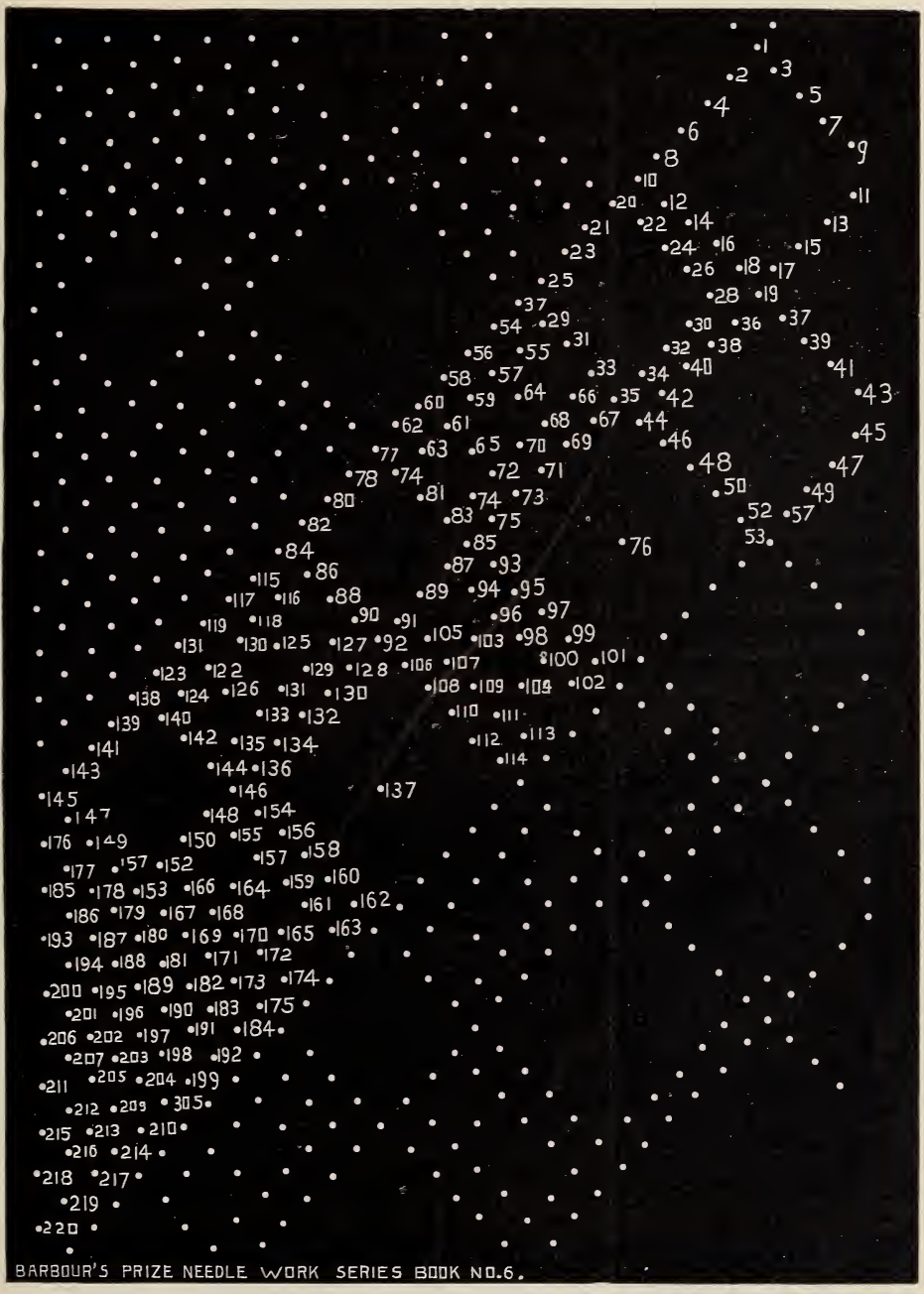
2d square is like 1st, beginning with 16th and 17th pairs, pinning in 77 to 92, inclusive; tw all pairs used.

2d oblong: Ht 21st and 22d, pin in 93; ht 20th and 21st, pin in 94; ht to right, using 23d pair, pin in 95; to left, using 21st, pin in 96 (d). Continue ht back and forth, taking on at right and dropping at left (d), pinning last in 102; l-st 19th and 20th pairs; wt 20th and 21st, pin in 103; l-st 21st and 22d, wt 22d and 23d, pin in 124; l-st 23d and 24th, ht 18th and 19th, pin in 105; ht 17th and 18th, pin in 106; repeat (d) to (d), pinning in 114 last. Tw 22d to 26th, inclusive, once.

3d oblong is like 1st oblong, beginning with 11th and 12th pairs, putting last pin in 136, bet 11th and 12th pairs. Tw 7th to 11th, inclusive.

2d spider: Tw 12th to 21st, inclusive, twice, and repeat 1st spider, using pairs indicated, pin in 137 bet 16th and 17th pairs.

3d square is like 1st, using 6th and 7th pairs to begin, pins in 138, 139, 140, 141, 142, 143, and 144. Ctc to left, using 1st, pin in 145; decrease square as before, last pin in 153; tw all pairs used.



4th oblong is like 2d, beginning with 11th and 12th pairs.

Twisted hole ground: (e) Wt 2d and 3d, pin in 176, do not

close, wt 1st and 2d, 2d and 3d; ht 3d and 4th, tw each pair once, pin in 177, close and twist. Simply remember, in this ground, to tw each pair once after each ht. Ht 4th and 5th, pin in 178; continue working to right, as directed (e), putting last pin in 184; repeat (e) to (e), working diagonally, 8 times, making 1 hole less each row.

The pattern may be easily followed; in fact, directions are unnecessary after one becomes used to the work. Explicit directions, with simple patterns, are given in No. 3 of the Prize Needle-work Series, and in "Lace Work: A Handbook Illustrated," with other patterns, in No. 4 and No. 5 of the Series. The work is very fascinating, and little children easily learn it. A corner for almost any torchon lace may be turned by this method, which is elaborately described in No 4: Work up to a diagonal, tie each pair of threads in a snug "hard knot," remove all pins to last row, take these carefully from the holes, keeping them in the lace, and pin back to opposite diagonal. Extra holes corresponding must be pricked through the spiders in each oblong to make it correspond with 1st diagonal, but these are only used in turning a corner. Tw all pairs once, and proceed. Let me say that Barbour's linen is the only thread I have found suitable for this work.

TIDY IN FILET GUIPURE.

[Contributed by Mrs. H. M. Wiggins, Hempstead, L.I., N.Y.]

Materials: Barbour's Irish flax thread, No. 50, 3-cord, 200-yards spools, netting needle No. 18, and ¼-inch mesh.

Directions for netting appeared, fully illustrated, in No. 5, hence it will not be necessary to repeat, in detail. Make a square of plain netting, 80 meshes wide, to allow for cutting away, stretch in a wire or wooden frame, and darn in the pattern as illustrated, or choose other designs as preferred. The diamonds are darned in "over and under," 8 meshes wide, decreasing to 2 meshes. The centre is filled with a little wheel, and stalks of guipure in relief are carried to points and edge between, formed by twisting double threads

and weaving over and under to cord them. After the darning is all completed, the background is filled in with festoon-stitch. Although

Tidy in Filet Guipure.

simple, the effect is charming. The edge is buttonholed, and the netting cut away from it. For this work Barbour's linen seems especially suitable, as it is so lustrous, while possessing the necessary firmness and smoothness.

MACRAMÉ HAND-BAG.

[Contributed by ANNIE L. KEAN, 359 W. Fort Street, Detroit, Mich.]

Materials: Barbour's flax macramé, 4-ounce balls, satin lining and ribbon of same color, pink, or any desired shade, and Barbour's patent macramé lace-desk.

Macramé Hand-bag.

Fasten a horizontal thread doubled (all horizontal threads must be doubled) across the desk, loop 66 doubled threads, each 54 inches long, once over it, carry across a second horizontal thread, turn all working threads over this, and divide into 33 groups of 4 threads each. * Hold the two middle ones, knot 1st thread over them once, still holding the middle ones, add 4th thread, passing 1st thread under (it is only in making these knots you pass the thread under first — nearly always it goes over), then over the threads and through the loop, draw tight, and the knot is done. Repeat with remaining 65 groups. In 2d row the knots come between those above them. To accomplish this, begin with the 3d thread, divide into groups of 4 each, and work as directed. The 3d row is like 1st. * Fasten on a 3d horizontal thread, and turn all over it. Divide the 132 threads into 11 groups of 12 each, hold 1st over 5 following, turn or knot them over it to form the "rib," repeat 3 times; then hold 12th thread over 5 preceding it, and work in same manner. Having completed upper part of figure, make the raised "button" as follows: Take

4 centre threads of the group, hold last 3 firmly, and knot 1st over them, hold 1st 3, and knot 4th over them; repeat 3 times, knotting alternately 1st and 4th threads, resulting in a narrow knotted piece. Take the 2d of the 4 threads, draw up and over preceding 5, knot over, repeat 3 times; take 3d of centre threads, draw up and over the following 5, knot them over it, repeat 3 times, and the figure is complete; repeat 10 times, then knot again over 4th horizontal thread, repeat insertion above, knot over a 5th horizontal thread, take 1st 3 threads, knot 4th over them once, hold last 3, knot 1st over them once, repeat 9 times; miss every alternate 4 threads, as these are covered by the ribbon. Knot all over 6th horizontal thread, divide into groups of 4 threads, and repeat from * to *. Gather threads into a tassel and tie with ribbon, joining the ends of the horizontal threads neatly.

This is a very handsome design for a lambrequin, which may be made wider by repeating the row of figures and insertion. In the flax macramé it is very rich-looking. The same design may be utilized for a whisk-broom holder or slipper-case. In finer thread, it is a handsome finish for a towel-sham or a bureau scarf.

DARNED NET LACE AND INSERTION.

[Contributed by ESTELLA BALL, Talmage, Kansas.]

Materials: Barbour's Irish flax thread, No. 35, ecru, 3-cord, 200-yards spools, and Brussells net of medium-size mesh.

Baste the net firmly to a piece of stiff colored paper, or, better still, black oilcloth. Or, as some prefer, the design may be traced on stiff paper, the net basted over this, and the darning done by the traced lines. It will be noticed that this pattern is different from many others, much of it being double; that is, the thread is run out one row of holes and back the same row, thus making the work more close. For the edge, run a thread along first, then buttonhole over it, and cut out, as embroidery.

Darned net is coming more and more into feminine favor, not only for personal wear, but for scarfs, curtains, bedspreads, etc.

This pattern is suited to nearly every purpose, while especially designed for an apron. The Ulster etching flax, white or ecru, may

Darned Net Lace and Insertion.

be used instead of the thread if preferred, and has, of course, a richer effect. The work is durable, wearing as long as the muslin with which it is used, and is not at all trying or tedious.

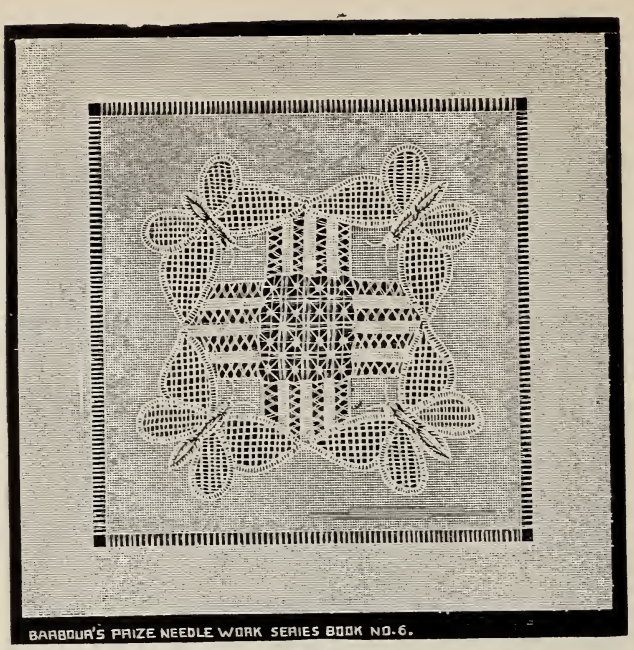
DRAWN-WORK DOILIES.

[Contributed by Mrs. E. Williams, Gorin, Mo.]

Materials: Barbour's Irish flax thread, No. 70, 3-cord, 200-yards spools, linen embroidery floss, size 5, and square of linen 10 × 10 inches for each doily.

Palm-leaf Doily.

This work is in what is called "Spanish point," differing from the ordinary drawn-work. One may easily originate designs. Cut a paper pattern of the palm-leaf, mark a circle in the centre of the doily, and mark the palm-leaf pattern around this. With needle and thread run around the figures twice, then buttonhole-stitch with the floss around each. Inside the leaves, draw 3 threads and leave 3, forming little squares, and work over these with the linen thread, back and forth. In the centre draw out more threads, forming larger squares, and carry threads across diagonally, weaving wheels in open spaces. Detailed description seems unnecessary for such work.



Butterfly Doily.

To hemstitch the edge, draw 10 threads 2 inches from the edge. The Irish flax thread, No. 50, is very nice to use for buttonholing the figures, instead of the floss, and launders beautifully.

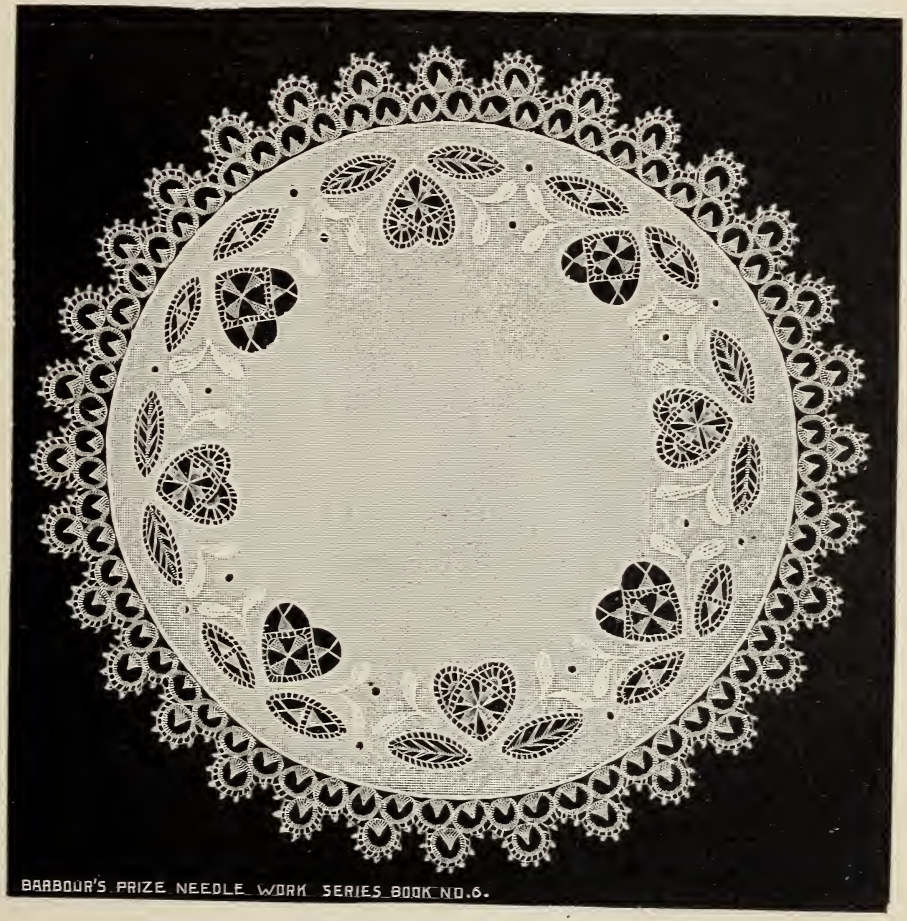
ROUND TRAY-COVER.

[Contributed by Miss CHRISTINE HANSEN, Schonbergsgade No. 12, Copenhagen, Denmark.]

Materials: Barbour's Irish flax thread, white, 3-cord, 200-yards spools, No. 50 and No. 60, Barbour's linen embroidery floss, size 2, and square of linen 12 × 12 inches.

Mark a circle as large as convenient on the square, and trace the pattern. Go around the lines with needle and thread, taking short running stitches, then cut through the centre of each figure and out to the edge until the linen may be turned back on the wrong side to the run. Buttonhole over both edges, using the No. 60 thread, fill in the spaces with lace-stitches, such as are used in Battenburg lace, and embroider the leaf-sprays with the floss. Buttonhole

around the edge, turning the linen over as directed, and edge with Hedeboe lace. Use the No. 50 thread for the lace-stitches and border. Wind thread 5 times around a smooth stick 5/8 inch in diameter, slip off, and cover not too closely with buttonhole-stitches. In the ring, buttonhole to a point, beginning with 5 sts, and decreasing each row back and forth. Having made a sufficient number of the rings, catch together with needle and thread, and



Round Tray-cover.

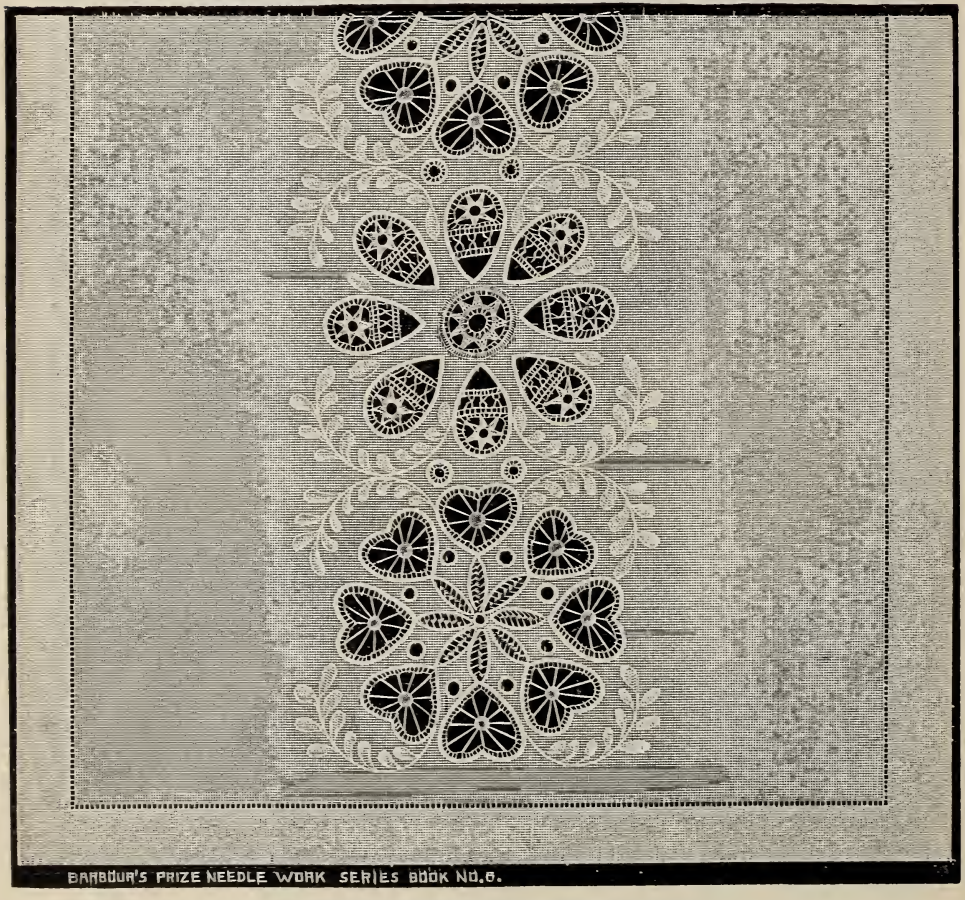
work around the outer edge with what is known as "Point d'Espagne," making picots by tiny buttonhole points, or by turning thread over needle as in Raleigh bars, with picots.

SCARF IN DANISH ANTIQUE EMBROIDERY.

[Contributed by Mrs. BETTY PETERSEN, Hellig Andersvej No. 44, Slagelse, Denmark.]

Materials: Barbour's Irish flax thread, Nos. 25, 40, 60, and 100, linen floss, size 2, and strip of linen 1¾ yards long.

Draw threads and hemstitch the linen, using No. 100 thread. It is better to do this after the embroidery is completed. Trace the

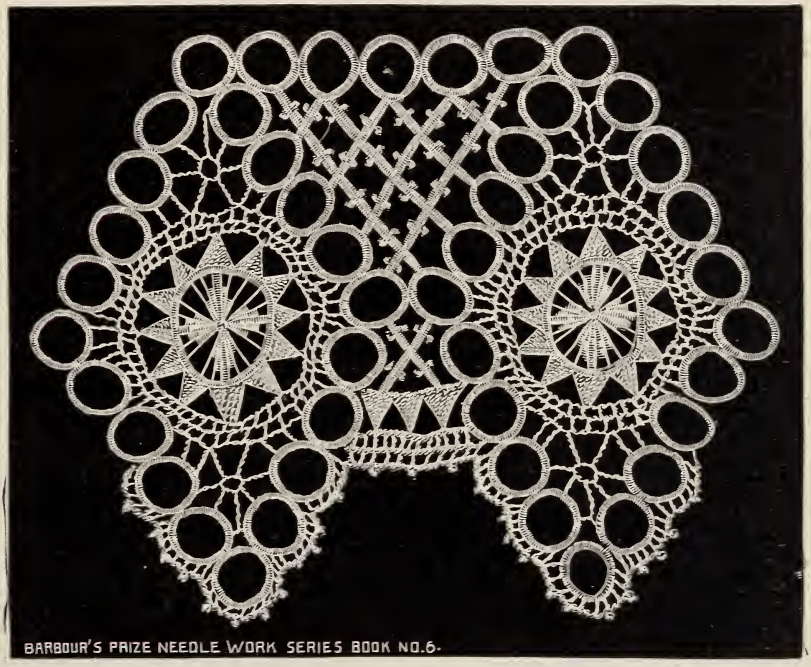


Scarf in Danish Antique Embroidery.

figures, run, cut, and buttonhole them, using No. 60 thread, and fill with the lace-stitches, any that are desired. Embroider the sprays in plain satin stitch with Barbour's No. 2 linen floss. It is more

beautiful than silk, and is all the whiter and more lustrous for washing.

For the ends of scarf make the Hedeboe lace, using Nos. 25 and 40 thread. Make plain rings by winding thread 5 or 6 times over a



End of Scarf.

stick ¾ inch in diameter, and buttonholing. The centre ring is wound over a stick 1⅓ inch in diameter, buttonholed, and surrounded with close points of buttonhole stitch. It is a good plan to baste the rings after joining on a piece of a stiff paper, filling in with lace-stitches as shown. These are of the simplest description. When completed, press all with a damp cloth over. Barbour's thread is used for this work, and well liked everywhere.

One may very easily originate patterns of the Hedeboe lace, and the effect is always rich and striking.

TEA-CLOTH IN DANISH ANTIQUE EMBROIDERY.

[Contributed by Mrs. BETTY PETERSEN, Lövegaard Slagelse, Denmark.]

Materials: Barbour's Irish flax thread, No. 100, 3-cord, 200-yards spools, No. 50 and No. 70, 3-cord, either spools or skeins, sewing-needle sufficiently large for the thread, and a yard square of linen sheeting.

Tea-cloth in Danish Antique Embroidery.

Make a hem 1½ inches wide, hemstitching with the No. 100 thread. Having the pattern stamped or transferred, proceed as

described in making the "Antique Square," on page 84, No. 5 of the Prize Needle-work Series. With needle and thread make a run on the stamped line, cut through centre, nearly out to run, fold linen smoothly back to the run, and buttonhole over both edges. This makes the work firm, and is more quickly accomplished, besides leaving no frayed threads. The spaces are filled in with different lace-stitches, any that one likes. The sprays are worked in simple satin stitch, using the No. 70 thread. The rings for Hedeboe lace, to finish edge, are made, also, as described in No. 5, winding thread No. 50 around smooth stick $\frac{5}{8}$ inch in diameter 10 times, and buttonholing over neatly, but not so close as to make the ring wiry, working back and forth to form the point, filling the rings with the web or wheel stitch, joining 8 to form a circle, with points all inside, and twisting thread from one to another as in forming wheel stitch. The circles are joined together, 2 rings to 2 rings, and to the cloth by 2 rings on each, save at the corner. The spaces are filled by carrying twisted threads from each ring to a single point in cloth, weaving over them a half-spider. This work is rapidly executed, and everywhere popular, as, in fact, is all linen embroidery at the present time.

CENTRE–PIECE, WITH MALTESE BRAID.

[Contributed by Mrs. R. A. Hawkins, Okolona, Miss.]

Materials: Barbour's Irish flax thread, No. 120, 3-cord, 200-yards spools, 3 shades delft blue Barbour's etching flax, 4 skeins No. 153, and 2 skeins each of No. 151 and No. 152, steel crochet hook, size 000, square of linen 16 × 16 inches, and $\frac{1}{2}$-inch pin or staple.

One spool of the thread will suffice for $4\frac{1}{2}$ yards of braid, which is all that is required. Directions for making are given on page 31, No. 4 of the Prize Series, and on page 26, No. 5. Make a loop in thread, put it on prong of pin, holding prong down so the work will slip off easily, turn pin over, make 2 dc on thread, * turn, miss 1st dc, make 1 dc in 2d dc, also 1 dc in under top thread of last loop, repeat from * to length required. Make a chain on both sides of braid, catching 1 loop of braid in every 2d chain-stitch. Carefully

baste braid on pattern, following directions given for Battenburg work, whipping the edges to make the braid curve. Fill in spaces with wheels or spiders, or any stitch preferred, using No. 120 or 150 of the thread, according to taste, remove lace, baste on centre of

Centre-piece, with Maltese Braid.

linen square, right side up, taking care the corners are true, button-hole around outer edge of lace with shade No. 152, sewing through the linen, and around inner edge with shade No. 151; work scallop with shade No. 153. The little bow-knots are done in outline with shade No. 152, and the stars where the braid crosses with shades

No. 151 and No. 152. When finished, remove all basting threads, cut away the linen carefully from beneath lace and around scallop, and press between two cloths, on wrong side.

This application of the braid gives a beautiful effect; it is also far more durable than the ordinary braids used for such purposes, as it will outwear the linen centre itself, and washing does not injure it, but on the contrary adds to its silken appearance. The pattern is simple, but showy. The use of maltese braid in this way may be carried out almost indefinitely. A very handsome bureau scarf might be made of light blue (or other color) art linen, with a design in ecru braid, made of No. 50, Barbour's crochet and lace thread, in balls, deep ecru, using inch pin.

CHRSYANTHEMUM CENTRE-PIECE.

[Contributed by Miss PHEBE E. HARKEY, New Holland, Pa.]

Materials: Barbour's Ulster etching flax, size 4, 1 skein each of No. 2 and No. 3, 2 skeins each of No. 6 and No. 42, and 3 skeins No. 41, with piece of art linen 15 × 18 inches.

Stamp or mark the design on the linen. The chrysanthemums are worked in "Janina" stitch, with shades No. 42, No. 6, No. 2, and No. 3. Commence at point of petal, shading with different numbers. This stitch is very effective in this class of work. There are two methods of making it. One is done in this way: Bring the needle up at point of petal, carry the thread down across petal to right, putting needle through to wrong side, bring needle across petal and up on left side, then up to right of point, across to left at top, then down to right again, and across on wrong side, up to right, across, and so on, the stitches or threads on the right side crossing each other. It is very simple. In another manner the stitch is worked altogether on the surface, save a very short back-stitch along the outline on each side, the needle being inserted at next to last thread and pushed through to outside again below the last thread, then across to other side of petal. In filling large leaves this stitch is very useful worked not so closely. In this way,

it is like a broad cross-stitch, and with the stitches taken farther apart it does not give the effect of a vein down the middle of petal. This is the stitch used in the table cover, page 96, No. 4, and is

Chrysanthemum Centre-piece.

very effective with little work, especially so in filling long and rather narrow petals, leaves, or figures.

The stems are in outline, and the scallop in ordinary buttonhole stitch, using shade 41. I desire to recommend Barbour's linen flosses for all work of this kind, especially on linen. They are as effective as silk, and launder and wear much better.

SOFA PILLOW.

Materials: Ulster rope linen floss, 3 skeins each of shade 3, shade 20, 1 skein of shade 1, and a square of tan-color denim.

This is a simple but very striking design. Use shades No. 3 and No. 20 for the featherstitching, and shade No. 1 for outlining the

Sofa Pillow.

centre, and for the French knots. Any colors liked may be chosen. Two shades of green on a terra-cotta ground with shade 1 for the centre would be effective; or two shades of terra-cotta, on green, with shade No. 42 for the centre. The design may also be developed in three shades of delft blue, on a gray linen crash.

CENTRE-PIECE IN CORONATION WORK.

[Contributed by Mrs. E. M. Love, Rome, Wis.]

Materials: 8 skeins Ulster etching flax, white, 3 skeins No. 152, a piece of coronation braid, and square of linen 13 × 13 inches.

The design is followed with the braid, the space between the outlining being filled in with the No. 152 floss in any fancy stitch, lattice or coral stitch is desirable, or the stars and "jewels" used in the model. The edge is buttonholed with the white floss, and edged

Centre-piece in Coronation Work.

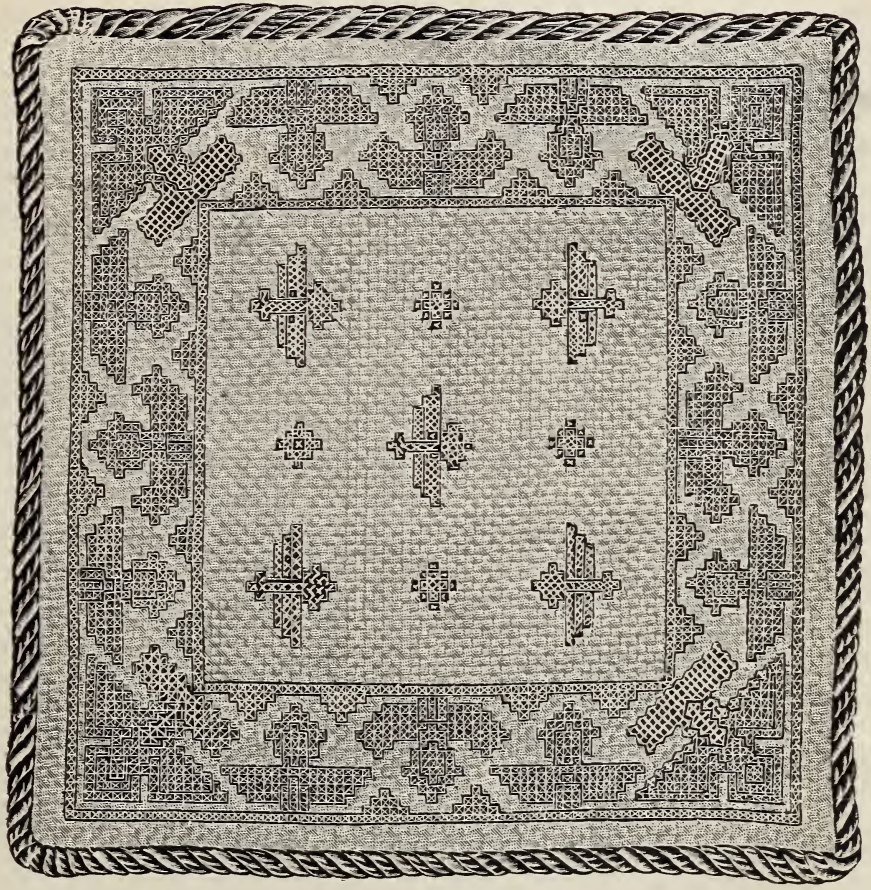
with the coronation braid. Any color of floss may be chosen that is preferred. It has all the lustre of silk, and washes admirably.

This pattern may be readily enlarged for other uses. It is also adapted to Battenburg work. If preferred, an outline of the Ulster rope linen floss, in knot-stitch, may be substituted for the braid.

SOFA PILLOW IN CROSS-STITCH.

[Contributed by E. M. Foss, 2 Hamilton Place, Boston, Mass.]

Materials: Ulster rope linen floss, 2 skeins shade No. 43 (black), 2 of No. 5, 3 of No. 53, and 5 skeins each of No. 20 and No. 122, with a square of Berlin canvas or basket cloth.



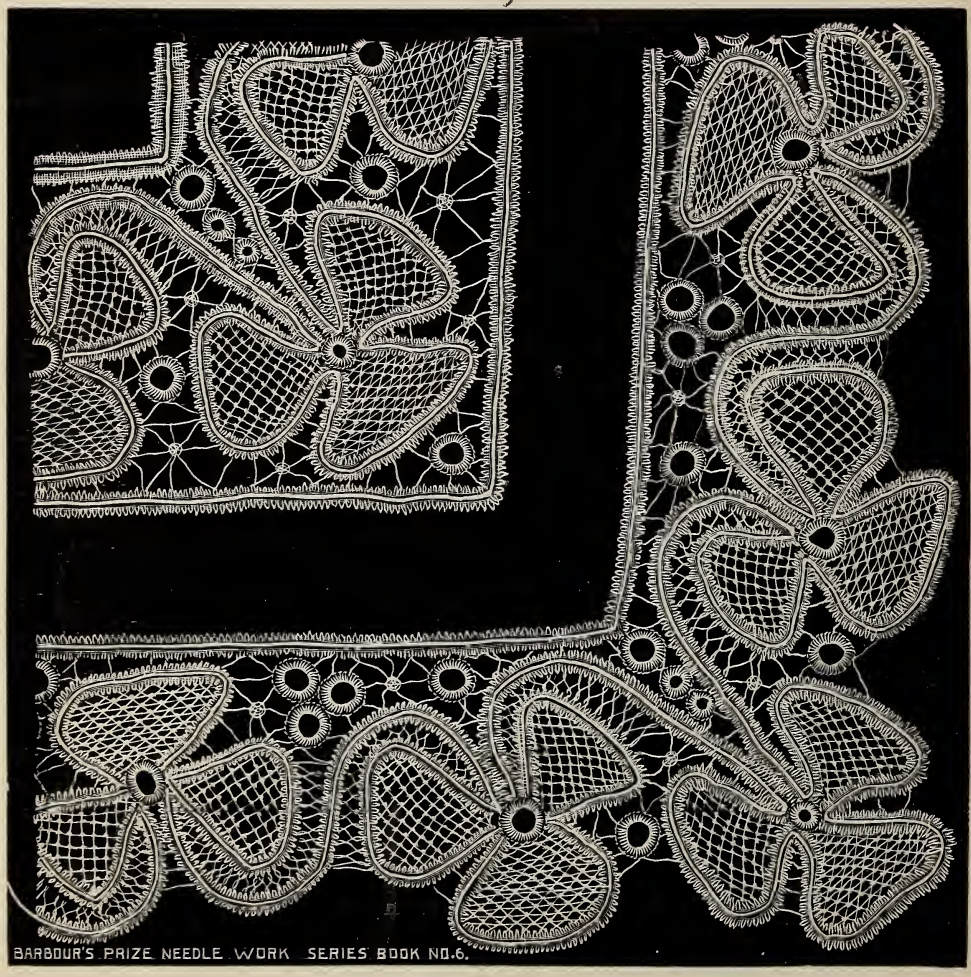
Sofa Pillow in Cross-stitch.

It is not possible to show the beauty of this work properly in a plain engraving. The figures are outlined with black. It will be difficult not to get a good effect in the use of these flosses, as the colorings are soft and rich, and the lustre excellent. A little study of the cross-stitch piece in color will aid in the production of other artistic work.

RUSSIAN LACE AND INSERTION.

[Contributed by JULIA D. SMITH, Box 159, West Medway, Mass.]

Materials: Barbour's Irish flax thread, No. 25 and No. 40, 3-cord, 200-yards spools, with 6 yards new Ulster braid. This will be sufficient for one yard of lace.



Russian Lace and Insertion.

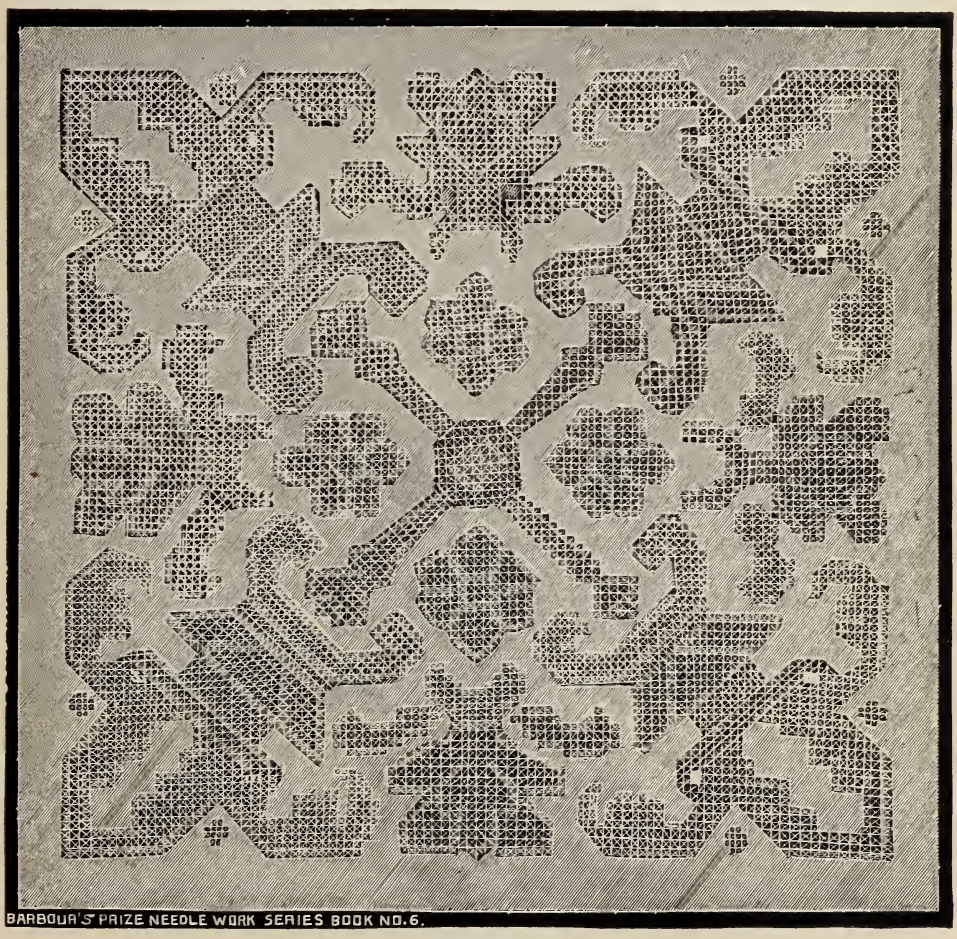
Stiffen the pattern and sew the braid carefully on it. Where the braid curves, press it in place till it fits the pattern easily. Make the twisted bars and rings of No. 25, the filling stitches with No. 40. The rings are made by winding thread over a smooth stitch 7 or 8

times, and buttonholing closely; large rings are ½ inch, before buttonholing; next size, ⅜ inch; and smallest are ¼ inch. Any stitches preferred may be used. Each leaf-section may have a ring, with simple twisted bars, if desired; in any case the effect is rich and handsome.

CROSS-STITCH SQUARE.

[Contributed by Miss ELLEN MULLER, Box 4, 95 Western Boulevard, New York, N.Y.]

Materials: Barbour's Ulster rope linen floss, 3 skeins each of shades Nos. 152 and 154, 4 skeins No. 122, 2 skeins each Nos. 3, 20, and 112, and 24-inch square of basket-cloth or denim.



Cross-stitch Square.

In this case the light shade of blue is used for the outside row of cross-stitching in corner, side and small centre figures, the darker blue being filled in. Shade 112 (pink) is used for outlining portions of these figures, also for the four diagonal bars in centre, filled in with No. 122 (poppy scarlet), while No. 3 is used for outlining the centre figure, the curved figures over the bars, and the "wings" of the side figures, filled in with shade 20. Any colors liked may, of course, be chosen, but it must be remembered that for this work the Ulster rope linen floss is far superior to any other material.

This square may be used for sofa pillow or cover for small table; in fact, the design may be adapted to many purposes, corners for table-covers, borders for portieres, etc., etc.

ROYAL BATTENBURG CENTRE-PIECE.

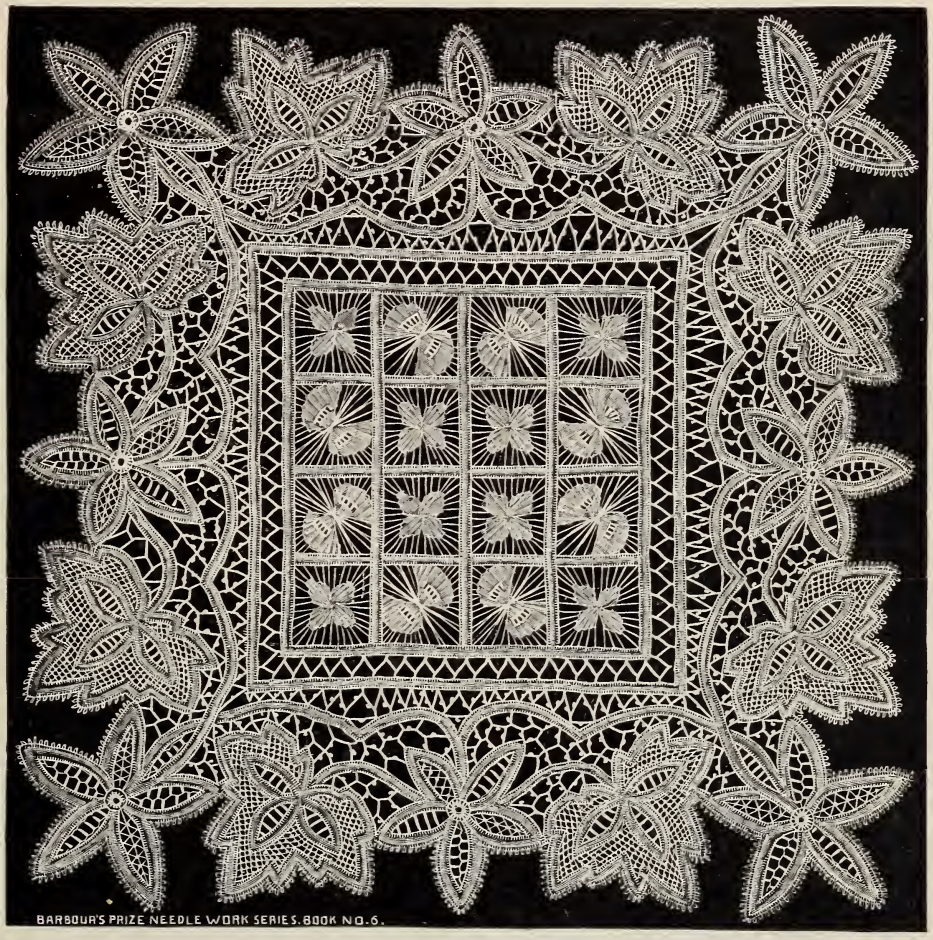
[Contributed by ELLA BOTTORFF, Corydon, Indiana.]

Materials: Three spools Barbour's Irish flax thread, No. 100, white, 3-cord, 200-yards spools, 18 yards hemstitch braid, rather fine, ¼-inch wide, 5 yards Battenburg purling, and sewing needle large enough to carry thread nicely.

Follow general directions heretofore given for basting braid on designs. The rings which form the centre of flowers in this design are made by winding thread around a small pencil 12 times, and working over in close buttonhole stitch.

The following stitches are used in the piece given: Point de Venise and buttonholed bars in the leaves, the flower-petals composed of point d'Alencon and point d'Angleterre, the groundwork of Raleigh bars with picots, and the centre is filled with "butterflies" and "roses" in weaving stitch, similar to that used in drawn work. One need not be confined to these stitches, however, choosing those which seem most effective. It seems unnecessary to give detailed directions for working these stitches, as they are all so

fully described, with many others, in No. 5 of the Prize Needle-work Series. If preferred, a linen centre may be inserted in place of the worked centre, which, however, is novel and most effective, well repaying the extra labor. As shown, it forms a very handsome cover for a sofa pillow.



Royal Battenburg Centre-piece.

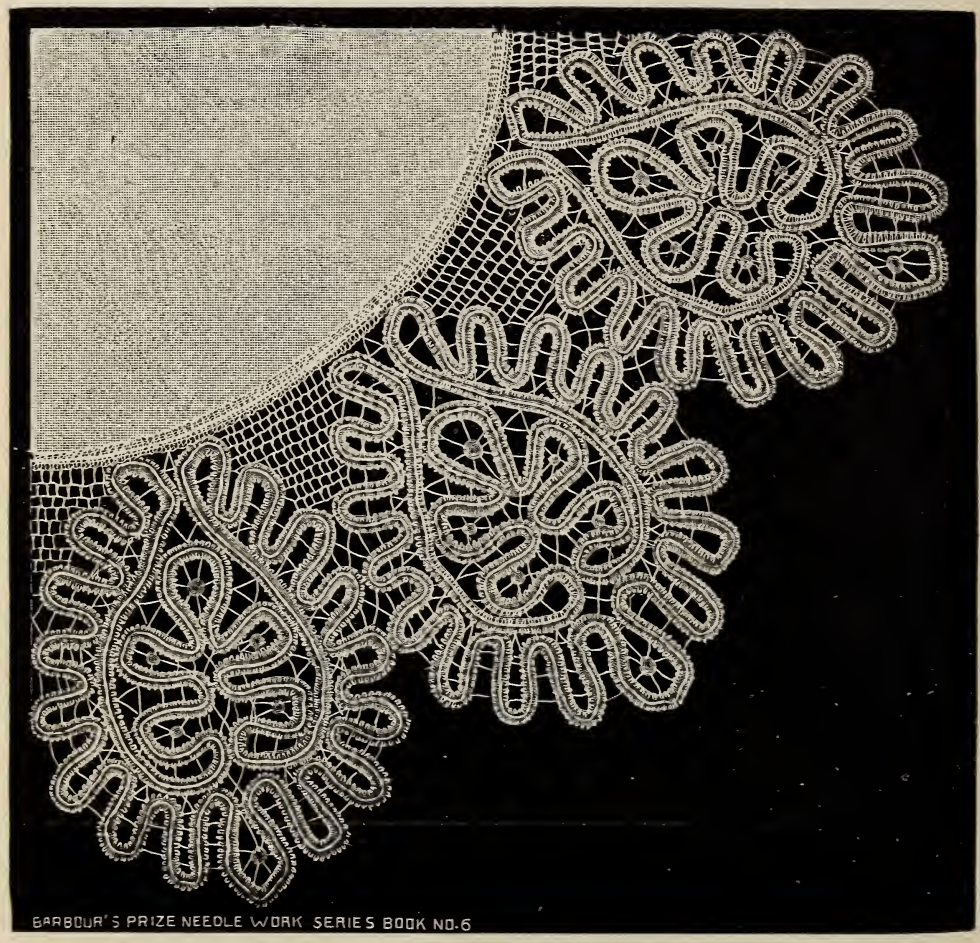
After work is completed, it may be released from pattern, pinned securely to a folded cloth, and pressed with hot iron over damp cloth until dry. The design may be enlarged easily, and made with heavier braid, if desired.

ROUND CENTRE-PIECE.

[Contributed by Mrs. HEDVIG MULLER, 12 104th Street, New York, N.Y.]

Materials: Barbour's Irish flax thread, No. 35, 3-cord, 200-yards spools, 12 yards new Ulster braid, and circle of linen 8 inches in diameter.

Proceed as has been directed in many previous articles on this work, which requires little or no description when so well illustrated as in the Prize Needle-work Series. If wanted larger, a centre-piece



Round Centre-piece.

of this style may be easily changed, as the border is formed of single figures. A circle 17 inches in diameter is surrounded by 13 figures, making a centre-piece nearly one yard in diameter.

Sofa Pillow.

SOFA PILLOW.

[Contributed by Mrs. E. H. STRATTON, Medway, Mass.]

Materials: Ulster rope linen floss, 6 skeins shade No. 60, 3 skeins shade No. 41, and square of tan-colored denim.

Use No. 60 for outlining, as shown. A knotted outline stitch is employed, which gives the effect of "coronation" braid, but is much richer. A plain outline or chain-stitching is also very effective. No. 41 is used for filling in the petals, and the effect is very lovely.

BOLERO JACKET, IN RENAISSANCE WORK.

[Contributed by EMMA C. MONROE, Roxbury, Mass.]

Materials: Barbour's Irish flax thread, 3-cord, 200-yards spools, 1 spool No. 100 for whipping curves, 1 spool No. 70 for filling-stitches, and 2 spools No. 40 for bars and wheels. The Ulster etching flax is very rich for the latter purpose.

The bars are of twisted threads: Fasten in at a point, carry to another, then to another and another, filling the required space; then turn and twist back over the first threads, catching in same places. It is quickly and easily done. Carry thread across space to be filled by

Bolero Jacket.

a wheel, twist back to centre, to edge, back to centre, etc., weave the wheel over and under these bars, and twist out 1st thread. The leaves are filled with a fine herring-bone stitch, catching in every 2d or 3d picot of braid.

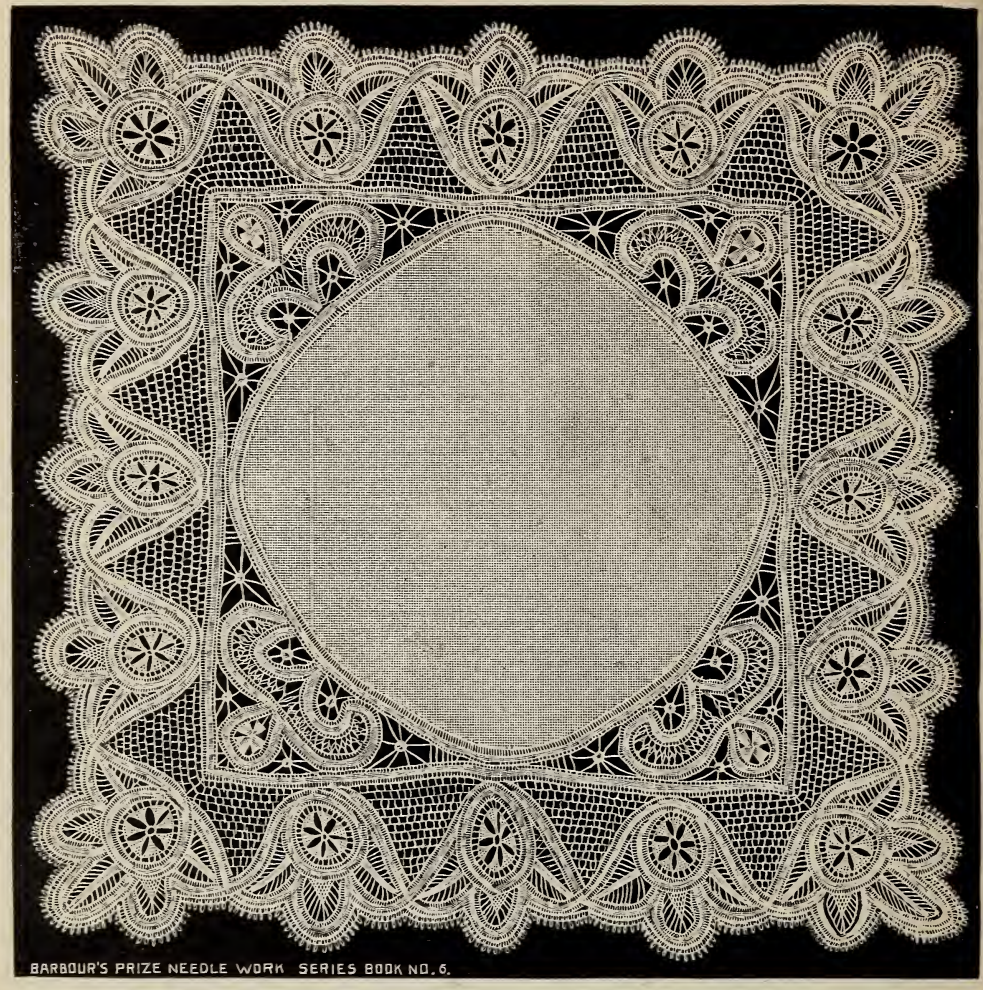
POINT LACE HANDKERCHIEFS.

[Contributed by Mrs. Hedvig Muller, Box 4, 95 Western Boulevard, New York, N.Y.]

Materials for No. 1: Barbour's lace thread No. 150, 9 yards plain point lace braid, 2½ yards purling, and 6½-inch square of fine linen lawn, for centre.

Point Lace Handkerchief.

Materials for No. 2: Barbour's lace thread, No. 150, 12 yards lace braid, 3 yards purling, and 7-inch square linen lawn.



Point Lace Handkerchief.

Directions for this work, in detail, are unnecessary. Having stiffened the pattern by basting at the back a piece of heavy wrapping paper, holland, or similar material, follow the outlines carefully by sewing the braid on them. For this purpose No. 100 of the Irish flax thread is very nice, being so smooth and strong. The stitches illustrated may be varied indefinitely, and need not be described.

Strawberry Centre-piece.

STRAWBERRY CENTRE–PIECE.

[Contributed by Miss ELISE JUNGBLUTH, Beverly Plantation, Beaufort, S.C.]

Materials: Barbour's etching flax, size 4, 3 skeins each shade No. 110, 122, 2 skeins each No. 41 and 80, 1 skein each No. 130, 131, and 6, 4 skeins No. 121, 5 skeins No. 21, 6 skeins No. 20½, and 3 skeins flossette, size ****, with ¾ yard "Gobelin cloth," or other suitable material.

Leaves are worked with long and short stitch, veins and stems outlined with No. 21, and sepals with 20½. The half under leaves are worked with shade 21. Flowers: Sepals are first worked with 20½, petals of flossette, long and short stitch, stamens a long stitch of No. 41, the seeds (French knots) of shade 6; spent blooms are worked in the same way. Largest strawberries worked with shade 121, then fill in heavily with shade 122. Some berries may be worked nearly all with shade 122. For medium-sized berries, use shade 110 at top or side, 121 at bottom and side; in the shadow use deepest shade, 122. After berries are completed, use 131 for seeds, merely placing a short stitch here and there to represent these. The smaller berries are to be worked with 110 and 121, using a few stitches of 122 at side and bottom. The smallest berries are of 80, with just a stitch here and there of 110, seed of 130, and bottom of 20½. Avoid shading the berries alike, as the more irregularly they are shaded the handsomer the fruit will look. The outer edge of the mat is buttonholed, one long stitch, then a short one, with flossette. After buttonholing, shade in lightly with 41. This harmonizes better with the bright shades, and relieves the bareness presented by white buttonholing.

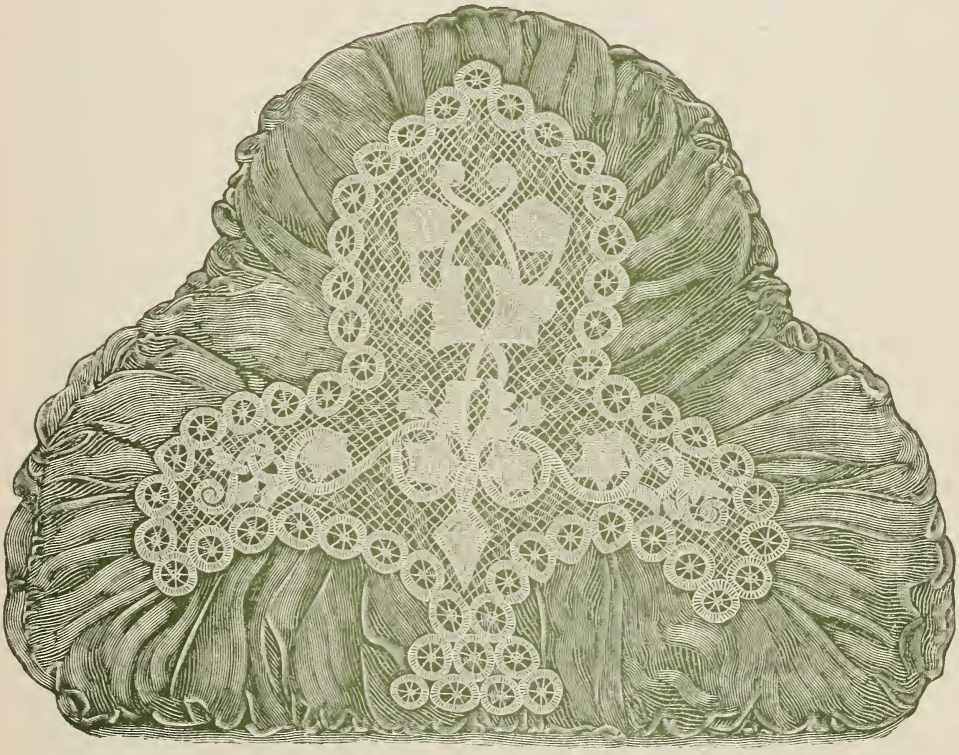
It would seem impossible to show by illustration the beauty of this piece, even with the aid of color. The Ulster etching flax gives a rich, heavy effect most difficult to obtain by use of other material. Embroidery is also rapidly accomplished with it, and it must certainly become popular with ladies who desire handsome pieces of work with as little expenditure of time and labor as possible. Another consideration strongly in its favor, and which will be appreciated by every one, is that it does not wear rough, but retains its lustre and smoothness, spreading to cover more rather than less. This fact is probably one great reason why the Ulster rope linen floss is so well liked for embroidery on articles of household use. The latter has the same range of shades as the etching flax. For the cross-stitch style of embroidery, which is again in high favor and being applied to every sort of material, nothing can equal these flosses; while for conventional designs, the decoration of sofa pillows, portieres, table covers, etc., their superiority is unquestioned.

TEA COSY.

[Contributed by LILLIE S. COOMBS, Dartmouth, N.S.]

Materials: Barbour's Irish flax thread, No. 70, 3-cord, 200-yards spools, piece of fine linen, 14 × 22 inches, 1½ yards silk, ¾ yard wide. Two spools of the thread are required.

Make the cosy itself (size 13½ × 18 inches) of cotton batting or down, if preferred, covering inside and out with white muslin. Then cover with the silk, shirring on the outside, and line smoothly. Cut



Tea Cosy.

the linen in two; draw or stamp on each piece the fleur-de-lis design, from base to point of top 11 inches, and extreme width 12 inches. Inside line drawn mark the circles, ¾ inch in diameter, marking a smaller circle inside each. Draw the design in centre, work all in buttonhole stitch, with the veins of leaves in chain and

outline stitches, the centres of flowers in satin stitch. Cut out the linen between the circles and work in centre, except the diamond-shaped piece in lower part. Baste the work, wrong side up, on stiff paper, fill the circles with wheels, and work the ground with loose buttonhole stitch. When all is finished, cut the linen from outside edge and apply to the cosy. This piece of work is entirely original, very easily done, and especially dainty. Nile-green silk was used, although other colors may be chosen if preferred. The Danish antique embroidery is very effective for use in this way, as is also a suitable design in the new Ulster braid, or in Battenburg.

Still another charming variation would be in the "Hedeboe" lace-work. No. 50 of Barbour's Irish flax thread would be a good size. Make the rings by winding thread around a smooth stick several times, and buttonhole around. A quantity of these rings may be made as occasion offers, in readiness for use. Any design that is liked may be easily arranged with them, joined with needle and thread, and filled in with lace bars and stitches. Such a design may be nearly all of crochet work, if desired. A very pretty cosy has a lacing of cord back and forth across the puff of silk, catching the cord in small rings on the sides; and a less elaborate but serviceable one has a cover of linen, decorated in outline with Ulster etching flax in some suitable design. On one side may be a teacup and saucer, with the words, in quaint lettering, "The cup that cheers." Or one may choose something like the following, illustrating the rhyme by a rose or spray of flowers instead of the word "posy," and a steaming teacup or teapot where the word "tea" occurs:

"Hot, and fragrant as a posy,
Find your tea within this cosy."

One line should be used on each side. The flower may be in natural colors, and the letters in one shade or a variety. Worked out in the delft blue shades, outline embroidery for this purpose would be especially pleasing. Cross-stitch embroidery might be substituted for outline, or for the lettering alone, with charming effect.

HANDKERCHIEF IN DUCHESS LACE.

[Contributed by Miss JESSIE D. ROEDEL, 441 Cumberland Street, Lebanon, Pa.]

Materials: Barbour's Irish flax lace thread, No. 250, 2-cord, 200-yards spools, 7 yards plain point lace braid, 1½ yards honiton medallion, 3 yards purling, and 10-inch square linen lawn for centre.

Handkerchief in Duchess Lace.

Detailed description of this work seems quite unnecessary, as the general directions have been so many times given. The handkerchief, as shown, is an exact copy of a beautiful imported one, of real Duchess lace, and may be easily and quickly made. Any filling-stitches desired may be employed.

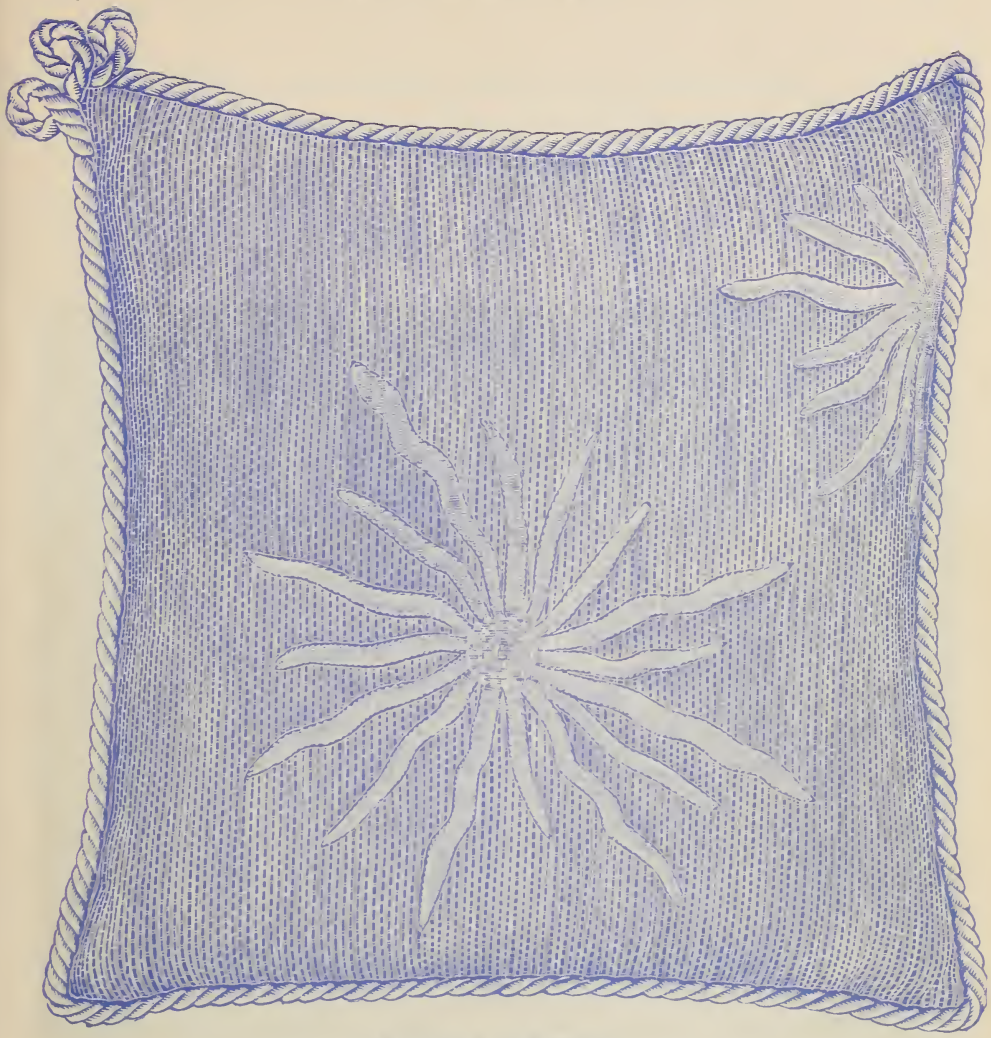
SCARF IN BATTENBURG LACE.

[Contributed by Miss MARY STRINGER, 353 Amsterdam Avenue, New York, N.Y.]

Materials: Barbour's Irish flax thread, 3-cord, 200-yards spools, 2 spools No. 40, white, and 1 spool No. 150, for whipping curves, 34 yards linen hemstitched braid, and ⅓ yard linen a yard wide.

The rings are made by winding thread around a pencil or small stick 15 times and filling with buttonhole stitches, removing from stick after first 2 stitches. The straight rows of braid are connected by herringbone stitches. Having used Barbour's Irish flax threads for point and Battenburg lace, I find them superior to all others, and cannot say enough in their praise.

Scarf in Battenburg Lace.



Huckabuck Sofa Pillow.

HUCKABUCK SOFA PILLOW.

[Contributed by ANNIE INGLIS SCOTT, Paterson, N.J.]

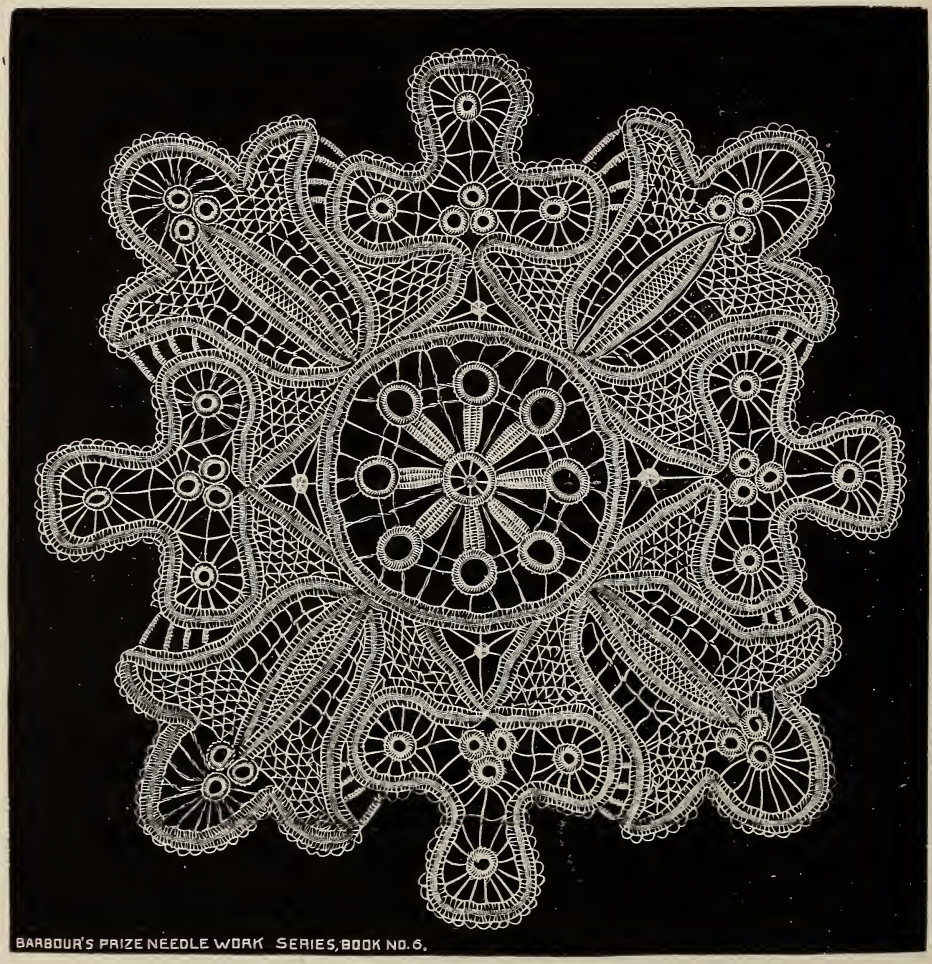
Materials: Ten skeins Ulster rope linen floss, No. 3, 1 skein No. 40, and 2 squares of linen huckabuck.

Having the design marked or stamped, proceed to darn the entire surface of the cloth, passing the needle under the small raised stitches in the fabric. Carry the needle under the stamped pattern, leaving this white to be outlined with the white floss, the centre filled in with French knots of the same.

CENTRE-PIECE IN BATTENBURG LACE.

[Contributed by Miss LAURA EDWARDS, 3624 Dodge Street, Omaha, Neb.]

Materials: Two spools Barbour's Irish flax thread, No. 60, 7 yards braid, No. 21, 3 dozen small rings, 8 ½-inch rings, and 1 ¾-inch ring, with pattern traced on sarcenet cambric.



Centre-piece in Battenburg Lace.

The small rings are made by winding thread around a lead pencil 10 times and buttonholing over, or dc over, if preferred, until full. Larger rings are made in the same way, using a stick ½ inch and ¾ inch in diameter. The stitches are so clearly illustrated as to require no description.

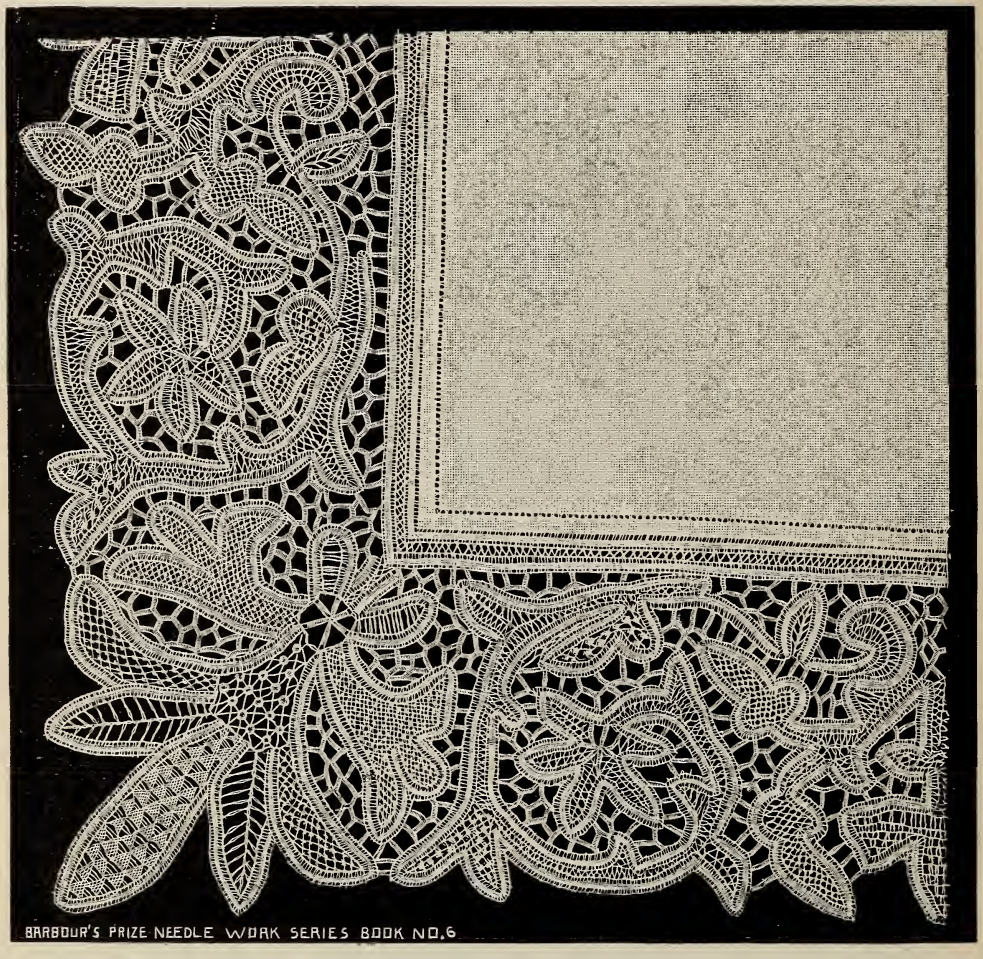
SQUARE WITH BATTENBURG LACE.

[Contributed by JESSIE D. ROEDEL, 441 Cumberland Street, Lebanon, Pa.]

Materials: Barbour's Irish flax thread, 1 spool No. 150, 2 spools No. 100, and 3 spools No. 80, 3-cord, 200-yards spools, 30 yards hemstitched braid, and linen 16 x 16 inches.

Draw threads an inch from edge, and use No. 150 thread for hemstitching. Sew braid to pattern, whipping curves with No. 150 thread. Though the stitches are simple, a somewhat explicit description will be of benefit to beginners. The groundwork is of Venetian bars, made with No. 100 thread. These are formed by passing the thread from point to point, the threads being covered with close buttonhole stitch. This network is arranged according to space it is to fill. The writer has seen the crochet chain-stitch, with No. 100 flax thread and fine hook, made to imitate these bars, and also worked over with "dc" instead of buttonhole. The corner petal is in "pyramid" stitch: Beginning at point, make a loop across, under this 5 close buttonhole stitches (with one to fasten in edge of braid), then from left to right, 4 stitches between 5, again 3 between 4, 2 between 3, completing the point, and leaving straight threads on each side; then buttonhole stitch in point, and in opposite side, 5 stitches under each loop, and so on. The point d'Angleterre wheels above this petal are made by carrying the thread straight across the space to form squares, about ½ inch, then diagonally across these, to intersect them. With the 4th thread (diagonal), carried to the intersection, weave a little wheel over and under the 7 threads, slip the needle under it, and carry to point for next wheel. The little circle above is filled with point d'Anvers bars: Carry a thread across, make 2 buttonhole stitches, back to starting point, weave over and under the 2 threads to centre, carrying thread out and back to centre, weave as before, then pass needle neatly along the back of this spoke to centre, and repeat, fastening all securely. The petals on each side the point are filled with twisted or Sorrento bars: Fasten in at top of petal, carry thread to point, and twist back, twice; then carry thread to side slantingly, at intervals of ⅓ inch, twisting back to centre and fasten-

ing with a knot. The leaves on each side of these are filled with plain Point de Bruxelles: Make a row of loose buttonhole stitches, ⅛ inch between, leaving a loop in which are to be worked 2 close



Square with Battenburg Lace.

stitches with loop between, next row. Long, narrow spaces are filled with herringbone stitch: Fasten in at one side, carry from right to left, slightly slanting the stitch, to opposite side, under edge of braid, out over previous thread, to opposite side, and so on; made with wider space between there may be 2 rows intersecting and then a thread carried through the middle with buttonhole stitch at each intersection. This variation is shown in several smaller petals.

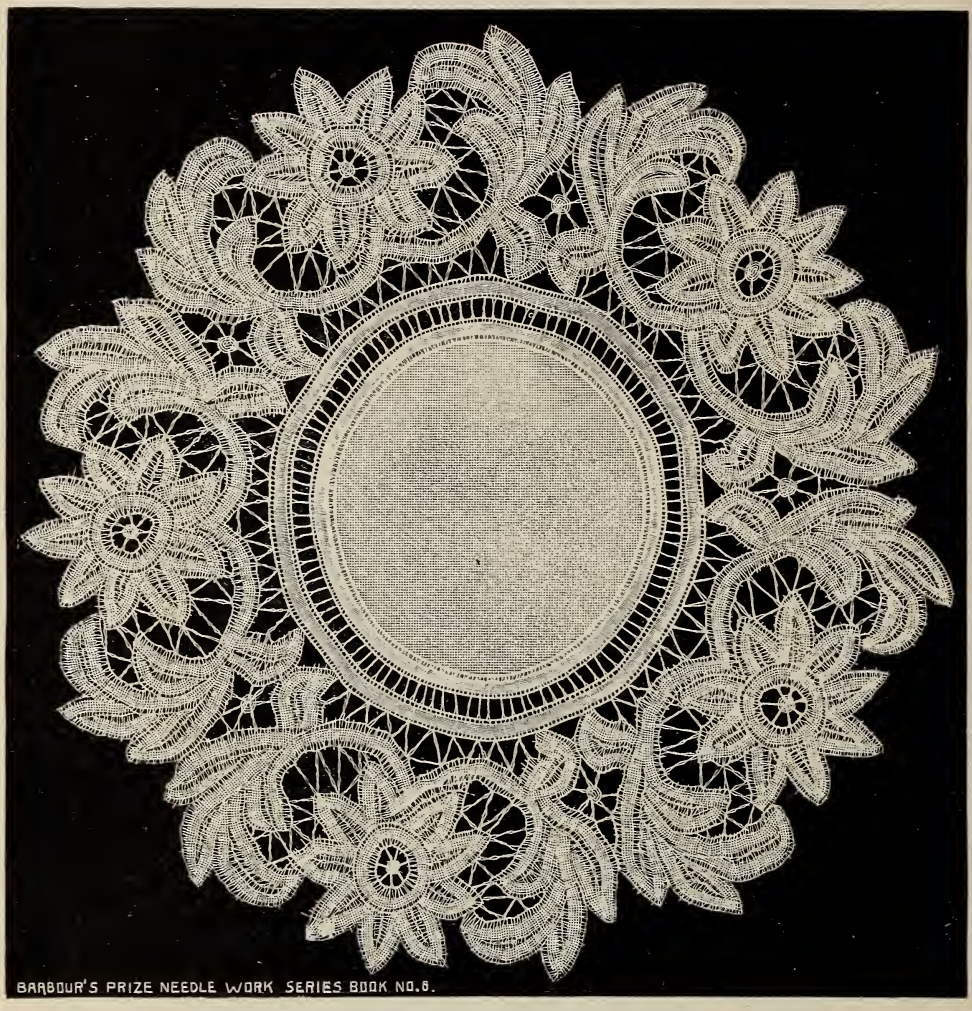
RENAISSANCE LACE.

In reply to many inquiries: "Old English Point" and "Royal Battenburg" are practically the same (the latter being a name given the lace by a New York lady), although the Battenburg is frequently not so elaborately carried out as the former. Renaissance lace is yet lighter, or more "sketchy," if we may use the term, the stitches being mainly of the simplest description, "point d'Alencon" bars, "herringbone" stitch, and "point d'Angleterre" wheels. For point lace proper, plain braid of fine quality is used, with Barbour's Irish flax thread No. 150 or No. 250, as preferred, and for Duchess, "Princess," and "Honiton" lace, the pattern is a combination of the straight braids with the Honiton medallions, using also the finer flax threads. "Russian Lace" is produced by the new Ulster braid, and is most effective, particularly in heavy pieces of work. No. 25 thread is not too coarse for this, and the work is especially rich. Nos. 30 to 60 are used for the heavier Renaissance and Battenburg laces, and for finer grades Nos. 60 to 120, the latter being very serviceable for whipping curves in any work of this kind where a fine, strong thread is required. The best lace-makers assert that Barbour's Irish flax threads are superior to any domestic or imported product for this purpose.

It is sometimes remarked that "any woman who can make a buttonhole" may become expert in the production of these laces. This seems quite true. Suitable thread and braid being chosen, care and practice are alone needed to insure fine work, as the beauty of the lace depends in great measure on the evenness of the stitches. The work is especially pleasing from the fact that one is not confined to any stitch, but may select or invent such as are liked.

Some very pretty examples of Renaissance lace-work are presented herewith, and reference is made to the charming bolero jacket, illustrated on another page. The stitches in all are practically the same — the bars of twisted threads, with wheels, and the "filling" of herringbone stitch. For the former, in doilies and centre-piece, use No. 35, for the latter No. 50, of Barbour's Irish flax thread. The

rings in the square doily are one-half inch in diameter. For the rose doily 5 yards of braid are required, for the square doily 6 yards, and



Renaissance Centre-piece.

for the centre-piece 10 yards. The smaller pieces may be used as cushion covers, and no more acceptable gift could be prepared than either. One may be finished almost at a sitting, and by the use of the threads designated will be found more satisfactory in every way than the imported work, which is nearly or quite all of the Renaissance variety. No learner who essays first a simple design can fail of

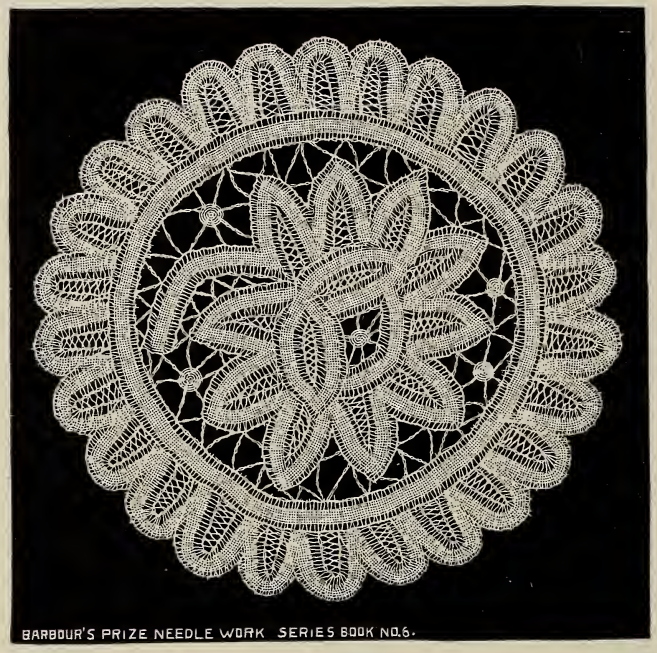
attaining excellent results. By substituting narrower and finer braid a more lace-like effect is had.

Some general directions for this work are appended, in response to many requests. The pattern, which may be used many times, with care, is stamped or traced upon paper cambric, or other material having a highly glazed surface, not easily penetrated by the needle. This pattern is stiffened by basting upon heavy manila

Renaissance Doily.

paper; some ladies work so lightly that this is not necessary, but may be advised as a rule. Now proceed to braid the pattern, using stitches fine enough to hold firmly, say ⅛ to ¼ inch. Many teachers advocate sewing in the middle of the braid, and this method is illustrated in nearly all books on this subject; the writer, however, has found it much better to baste near the outer edge, the inner full edge being then easily whipped into exact outline. Slanting stitches taken across may be advantageously used for narrow braids, preventing turning up or spreading of edges. Rings are also basted to the pattern, all of these stitches being cut at the back, when the

work is completed, and drawn out. To commence work neatly, make a tiny knot in the thread, and run the needle along centre of braid for a few fine stitches; to fasten off, make a close buttonhole stitch, run along the braid a few stitches, and back, cutting the thread close, with sharp scissors. The braid should be joined no oftener than necessary. To do this, stitch together, turn back the ends and fasten down neatly. Before cutting the braid, run a few stitches across to prevent widening and fraying. To form angles, catch



Rose Doily.

both edges of the braid to the pattern, fold to make a neat point, and fell in place; and in turning rounds or ovals, press the braid on the pattern till the edges lie flat and easy. Remember that only those stitches which are to be removed are taken through the pattern; all others are used to connect the braids. The work is wrong side up when in progress. When passing the thread from one part to another, run along the centre of braid, allowing the stitches to show as little as possible. After whipping a curve (by overcasting the inner edge of braid and drawing to required outline) fasten thread

securely. Do not slight this part of the work, as much depends on careful following of the pattern outline.

It makes little difference whether the "bars" or "fillings" are first made, though most lace-makers prefer the former; these represent the groundwork, connecting the leaves, etc., of the pattern, and are of lighter character than the "filling" stitches, being of twisted or buttonhole bars, rings, wheels, etc., and similar open-work. A study of the beautiful pieces appearing in the Prize Needle-work Series will give a very clear idea of the different phases of this lace.

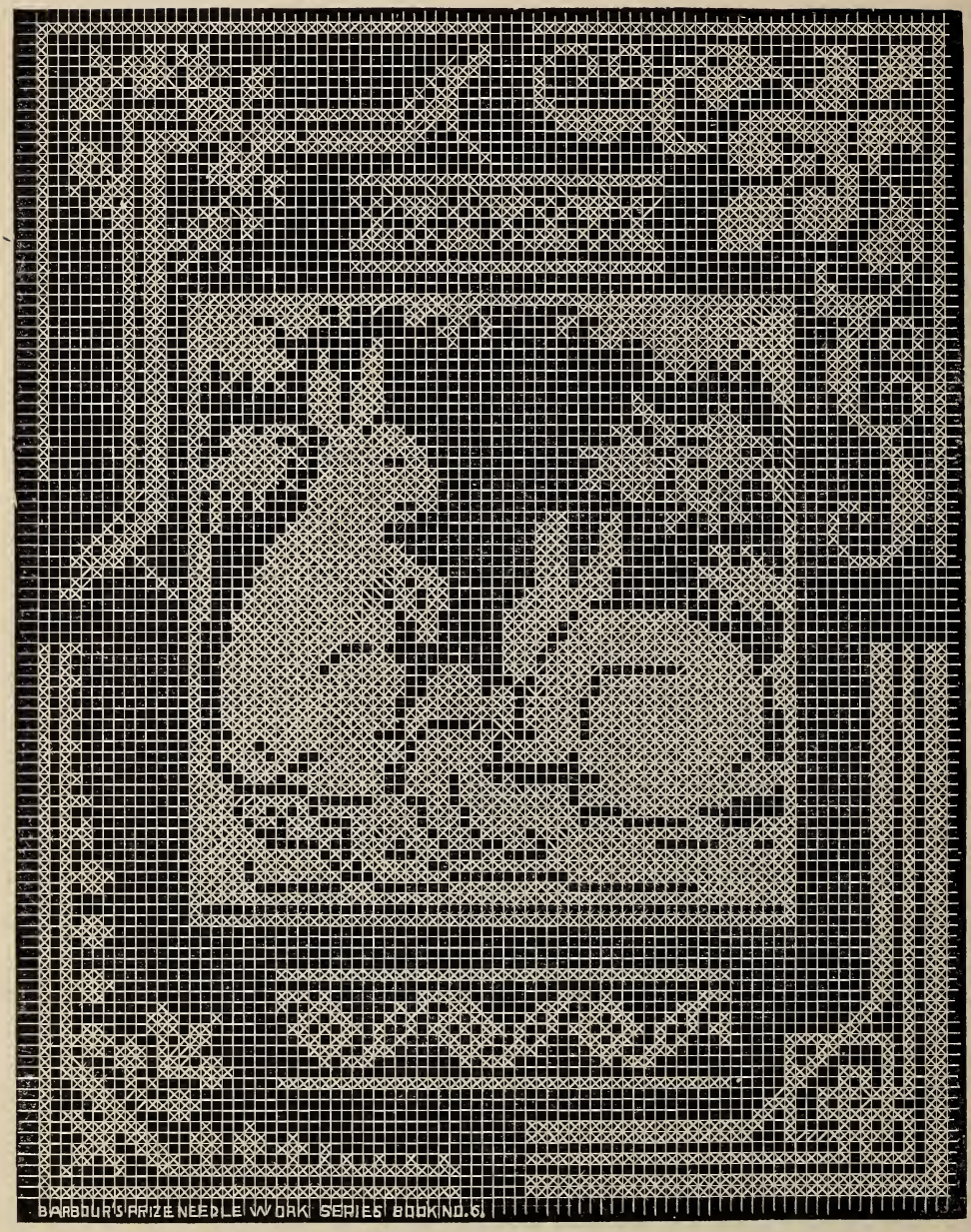
When the work is finished and removed from the pattern, lay it, face down, on several thicknesses of flannel or other soft material, spread over it a damp cloth, and press with a hot iron. A very good way to give lace that slight stiffness which is desirable, and is so difficult to obtain by use of starch, is to use a piece of new, stiff organdie or similar muslin, wringing this lightly out of the water, spreading it over the lace, and over this another thin cloth. Then press with the iron, moving it rather slowly over the entire surface.

DESIGNS IN CROSS-STITCH.

[Contributed by Mrs. A. W. STRATTON, Holliston, Mass.]

Cross-stitch embroidery is very popular at present, and certainly seems one of the prettiest styles for decorating table scarfs, portieres, sofa pillows, and the thousand and one articles which render the home attractive. The patterns given are varied and all useful. They may be transferred to denim or similar material, or used on canvas with even checks. In the latter case, the stuff itself may be ravelled to form a fringe, mingled and tied with the Ulster rope linen floss. If linen, denim, or similar goods are used, I like a trimming of heavy lace, in "cross-stitch crochet," made of No. 30 Barbour's Irish flax thread, with steel hook, size 1.

Any cross-stitch pattern may be easily copied in crochet, thus: For the plain spaces, 1 tc, * chain 2, miss 2, 1 tc in next, repeat; for the blocks or crossed spaces, 1 tc,* tc in each of next 3 sts; repeat. If preferred, the spaces may be in "festoon st," thus: 1 tc,



Designs in Cross-stitch.

* ch 3, miss 2, dc in next, ch 3, miss 2, tc in next; repeat. In next row, 1 tc, * ch 5, tc in next tc, repeat. The design for "Rabbit Tidy" may have one of four borders and corners shown. Finish

Designs in Cross-stitch.

the bottom with fringe, top and sides with shell edge. No. 50, Barbour's Irish flax thread, 3-cord, 200-yards spools, with steel hook, size 0, is best. Five spools will be sufficient for a tidy.

EXPLANATION OF TERMS AND ABBREVIATIONS USED IN BARBOUR'S PRIZE NEEDLE-WORK SERIES.

TERMS USED IN KNITTING.

K, knit plain.

O, over; thread over needle, forming an extra stitch. O 2, over twice.

N, narrow; knit two stitches together.

P, purl (or seam); knit with thread before needle.

Sl, n, and b, slip, narrow, and bind; slip first stitch, narrow next two, and draw slipped stitch over.

Sl and b, slip and bind; same as sl, n, and b, omitting the narrowing. To cast or bind off, continue the process.

Stars and parentheses indicate repetition; thus, * o2, n, repeat from * twice, and (o 2, n,) 3 times, mean the same as o 2, n, o 2, n, o 2, n.

TERMS USED IN CROCHETING.

Ch, chain; a straight series of loops, each drawn with the hook through the one preceding it.

Sc, single crochet; hook through work, thread over, and draw through work and stitch on hook at same time.

Dc, double crochet; hook through work, thread over, and draw through, over, and draw through two stitches on hook.

Tc, treble crochet; over, draw thread through work, over, draw through two stitches on hook, over, and draw through remaining two.

Stc, short treble crochet; like treble, save that the thread is drawn through the three stitches at once.

Dtc, double treble crochet; thread over twice before insertion of hook in work, then proceed as in treble crochet.

P, picot; a loop of chain joined by catching in first stitch of chain.

Complete illustrated directions for these stitches are given in "No. 1" of the Prize Series.

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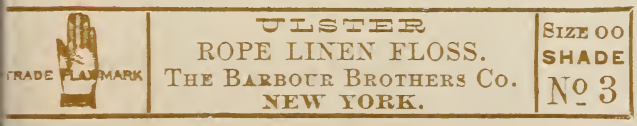

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is continually and rapidly advancing in popularity as its perfect adaptability to the varied uses of expensive silks becomes more strongly attested. Its smoothness and lustre is unsurpassed. It is especially adapted for Embroidery, for the decoration of a thousand and one articles for home use and adornment, and with equally as charming effect can be applied as readily to the uses of Knotting, Netting, Knitting, Crocheting, and kindred arts. For Slippers, Mittens, Purses, etc., it is durable, lustrous, firm, and far less expensive than silk, and its sale in this new field is constantly increasing.

75 shades are now on the market, including the Newest Art Shades, and the old favorites; others will be added as approved.

Ask your Dealer for Barbour's Ulster Rope Linen Floss

To Wash Embroidery

Make a light suds with Ivory or other pure soap, and (particularly for the first laundering) cool water. Wash one article at a time, finishing with this before taking another. Do not rub the embroidery, or put soap directly upon it. Rinse carefully and quickly in clear, cold water, to which a little salt may be added. After rinsing, place between two thick towels, or in one which may be folded over, roll up. squeeze (in order to extract the moisture), then unroll, place right side down on a soft cloth or flannel folded in several thicknesses, lay a white cloth over the wrong side, and press until dry with a moderately hot iron.

Art Embroidery must be washed with great care

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Thread
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THREAD
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MACHINE THREAD

STERLING & FRANCINE CLARK ART INSTITUTE
NK9100 .B7 v.6 stack
Bradford, Mary E./A treatise on lace-mak
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